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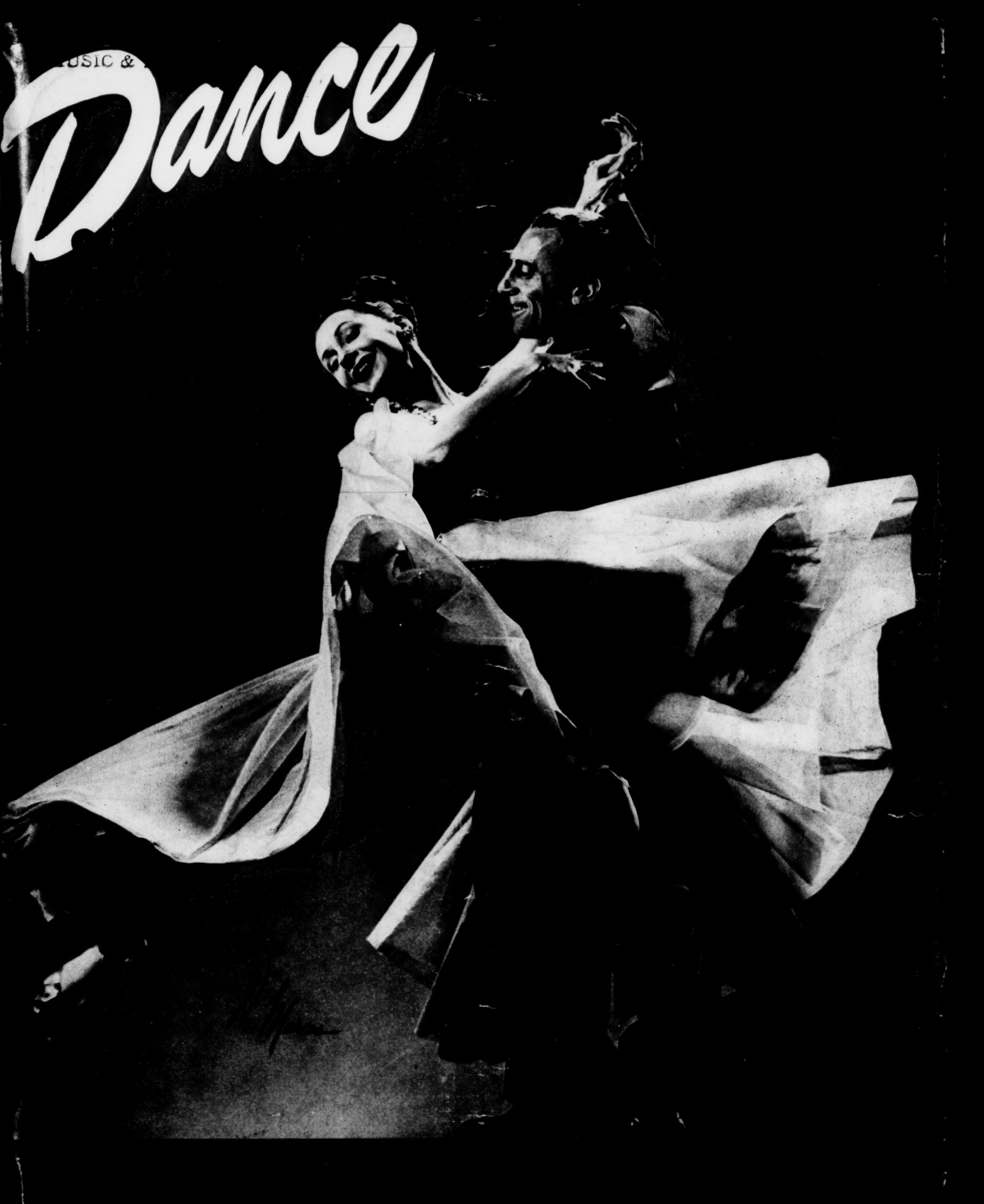

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The Making of a Dancer by Arnold L. Haskell (A. & C. Black Ltd., London) is an almost literal printing of a series of lectures given by Mr. Haskell under the auspices of the Royal Academy of Dancing which sponsored a wide provincial tour. The style employed is more suitable to vocal delivery than to reading, but Mr. Haskell drives home some good points.

The seven papers cover a general review of the ballet and the making of dancers; considerations of ballet's component parts, music, drama, decor, and choreography; and the Ballet Club movement in Britain. The last section is devoted to a collection of questions, mostly from audiences new to ballet, and the lecturer's replies. M. C.

* * *

The Fundamentals of the Classic Dance by Agrippina Vaganova (translated and edited by Anatole Chujoy, Kamin Dance Publishers, New York, $3.50) is a printed notebook for those teachers and students who wish to review the basic steps of ballet. The book is of most value to beginners. For the professional, who has already mastered such fundamentals, it is hardly enlightening, and for the general reader its technicalities are merely confusing. The usual unintelligible set of sketches for positions is replaced by clear and authoritative drawings, though artistically they are the work of an amateur. GRACE MILLER

* * *

The Brocaded Sari by Ishvani (John Day Company, New York, $2.75) is an embroidered tale of childhood in India. Ishvani, a dancer who has toured widely through Europe, treats India with a light touch that is more fitting in a Hollywood travelogue than in the autobiography of an Indian who has lived in contact with the vast ills and problems of her country. There is little reference to Ishvani's youthful attempts to become a dancer, but a great deal of space is devoted to the personal tribulations of a well-to-do Indian girl and her rebellion against the social regulations of her country. I. C.

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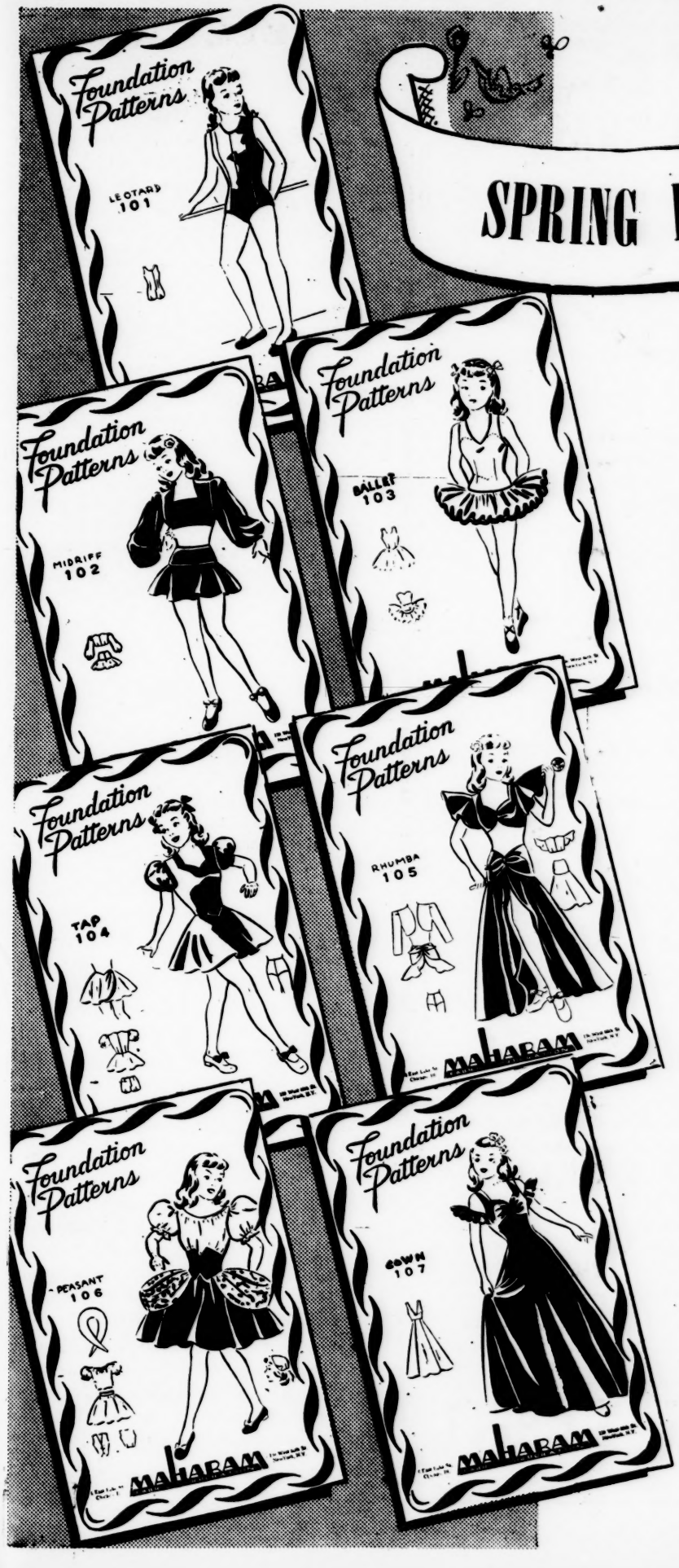

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READERS WRITE

Sirs:

Recently there have appeared in your magazine several articles which would lead one to think that there are people who are determined to do away with classic ballet.

It is disgruntling, and indeed a sad state of affairs if Maurice Stoller (*What of the Librettist?*, November issue) and certain dance critics find that such beautiful ballets as *Giselle* and *Les Sylphides* are merely romantic claptrap! I feel sure that they are quite mistaken in their assumption that the majority of people feel that same way in regard to such accepted and traditional masterpieces.

It is true perhaps, that "a new broom sweeps clean," but one does not discard one's treasured possessions in favor of novelties that are often merely something new and frequently of little intrinsic value.

It is terribly difficult for the average ballet lover to understand the value of this new and strange attitude of some of the critics and writers. Why must the old that is good be repudiated? Is it not possible to retain the well-loved classic ballets, holding them in esteem, and assuring them of their rightful place in ballet repertoire?

S. M. FINLAY
New York, N. Y.

Sirs:

It was with considerable annoyance that I read Philip K. Scheuer's article on Milada Mladova (November issue) in which he mentions her "wrong foot" start due to acrobatic training. Either Miss Mladova misinformed him or she took tumbling, because correct acrobatic dance training would never cause ugly legs. Quite the opposite.

How could acrobatics harm the legs? In true acrobatic dancing, the toes are pointed, the knees straight and each trick is started with a *plié* for elevation.

Doesn't Mr. Scheuer recall that several of the great ballerinas of the past were also acrobatic trained, or at least inclined? Also, some modern ballets would be pretty impossible to do without some knowledge of acrobatic.

J. O. CATANIA
Glendale, L. I.

Dance

VOLUME XXI January, 1947 NUMBER 1

Rudolf Orthwine, Editor and Publisher

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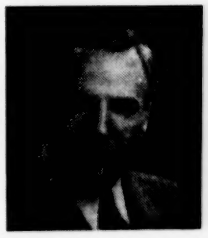
COVER: Tony and Sally De Marco, last seen in New York at the Plaza's Persian Room, are now on a nationwide tour. They are pictured in this Paul Knodler photograph in a high spot of their famous Waltz.

A NEW YEAR IN THE SAME OLD WORLD



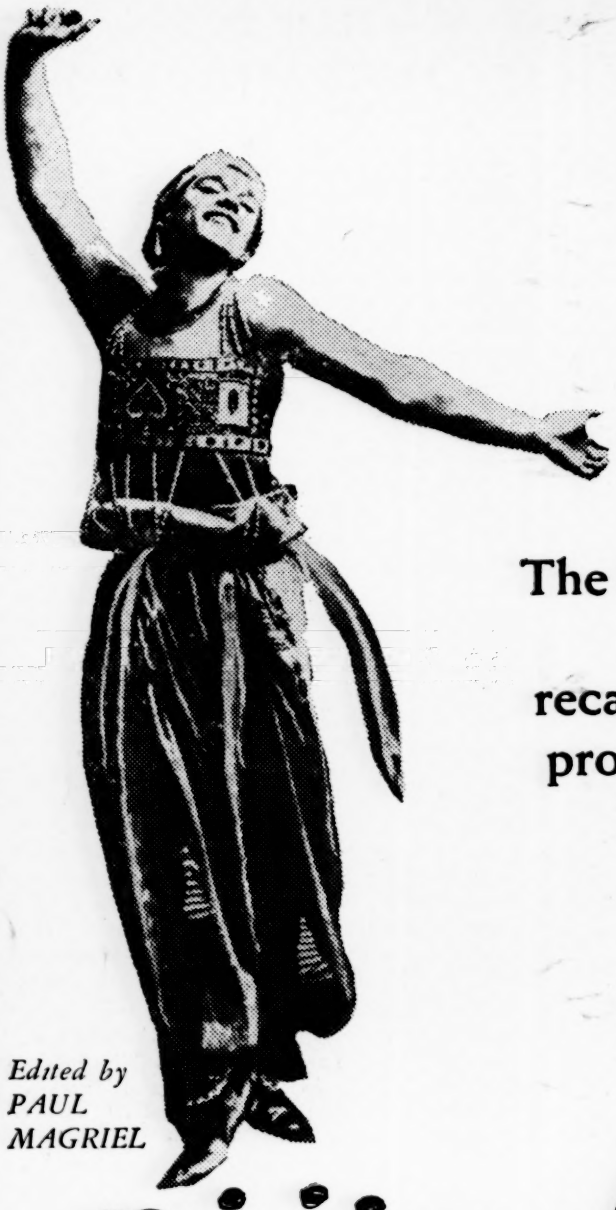
DEPENDING a great deal upon what part of the globe one inhabits, this new year is being ushered in with mixed feelings and mixed hopes. The poor people of the war-ridden countries of Europe and Asia, judging from the letters I receive, enter the new year hungry and despondent. I sympathize with them and try to be of help, to the best of my own and this magazine's ability.

The strain of the war has left us all in an unsettled frame of mind, and unsettled conditions have been predominant everywhere. Yet as 1947 sets in, there are signs that ill feelings will be tempered and that we will realize more and more, if we heed the lesson of the past, that we must search for closer understanding and friendlier relations among men. There is nothing new in this old universe. The universe and nature are still as magnificent as they always were. The basic laws of nature are the same today as they were thousands of years ago. Science has speeded our actions, but time is still our master. What does it matter at what rate we reach a certain point, when our very existence is conditioned by nature and a short span of time? What is important is the method we use in spending the short period of time we are permitted to live on this earth. If all of us would approach the new year with the idea of making this world a place in which we might all be happy, we would have something new and worthwhile, something every human has been seeking for untold centuries.

Next to that divine force, the creator of the universe, the greatest marvel of creation is the human mind. Throughout the centuries, it has planned for the advancement of society, but it has also plotted for its destruction. Let us apply this supreme gift of ours to the building of a happy human family. Let us eliminate selfish, greedy thoughts and substitute creative kindness in their place.

We in the United States must inaugurate this new way of thinking, for we live in a land possessing an abundance of natural resources and the greatest manufacturing facilities of the earth. Let us preserve this heritage by understanding and working with each other. It is necessary for the powerful and rich to distribute their profits among the people and to keep up the standards of a good living wage. It is necessary for the worker to keep industry going by honest work. If we destroy industry, we destroy the chances of a good living standard for ourselves and withhold our ability to help the starving people throughout the world. We can do our share of building a happy human family by offering a good day's work. Do not hate the man who runs a business—he too puts in a full day's work and contributes as much toward better living standards as others workers. When he uses the money he accumulates to build factories and expand production, he is keeping people employed, and busy people are happy people. The man who does not employ his capital for productive means, and who does not work is no credit to society and contributes nothing toward our better life. On the other hand a worker who loafs and spends his time hating his boss and spreading the gospel of hatred among his fellow men, is no better than a wealthy loafer.

There is no end of opportunity in this great country of ours for any man willing to do a good job, and there is joy in life for the man with a kind spirit. Let us all work together and plan for more kindness the world over. Happy days and good health to everyone in 1947.



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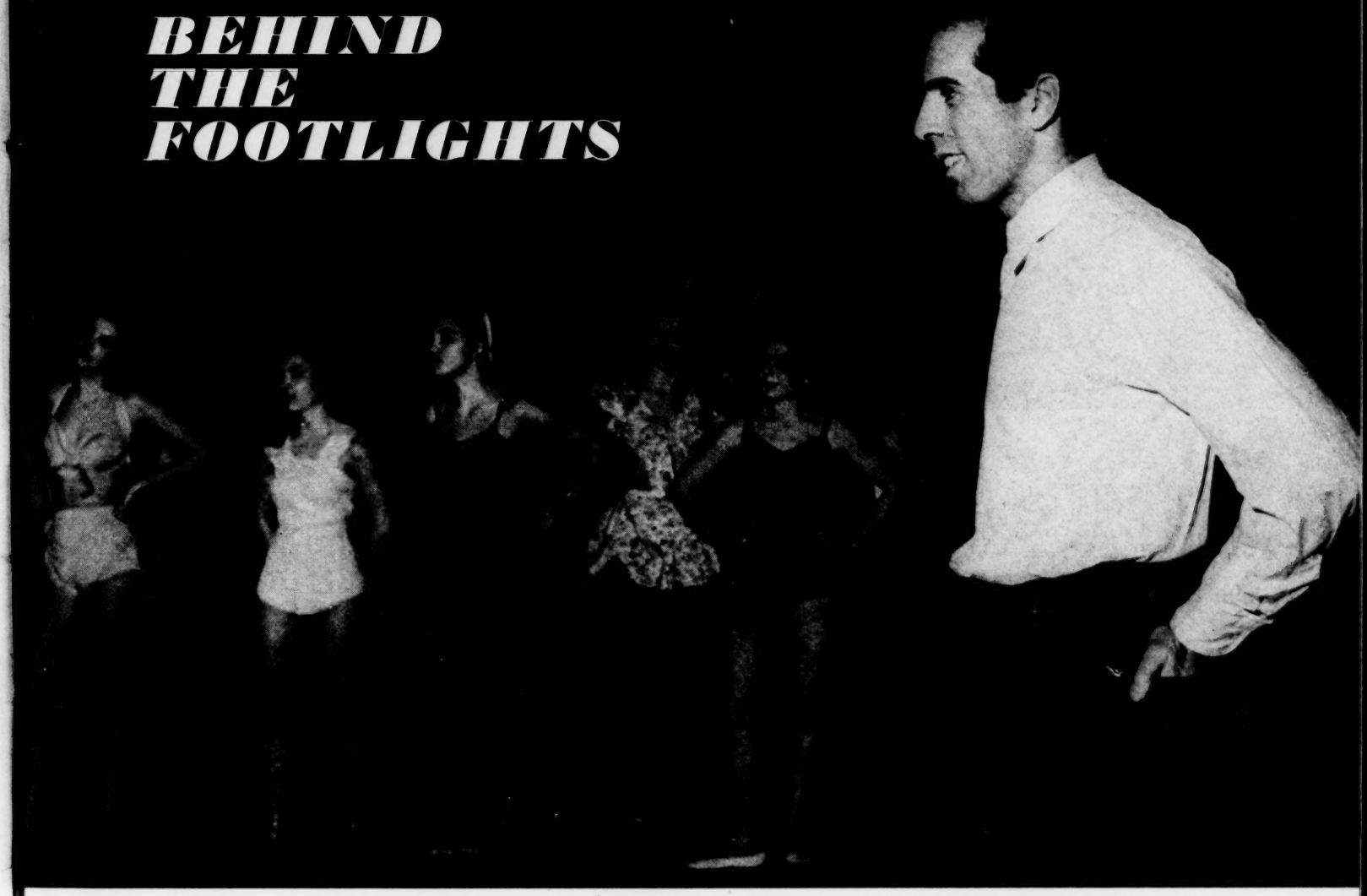
BEHIND THE FOOTLIGHTS



Jerome Robbins, of "Fancy Free," "On the Town," and "Billion Dollar Baby" fame, surveys an audition scene of his forthcoming production. "Look Ma, I'm Dancing," the musical comedy story of a ballet troupe tour. This ballet play by Robbins, with sets by Oliver Smith, will arrive on Broadway early this year.

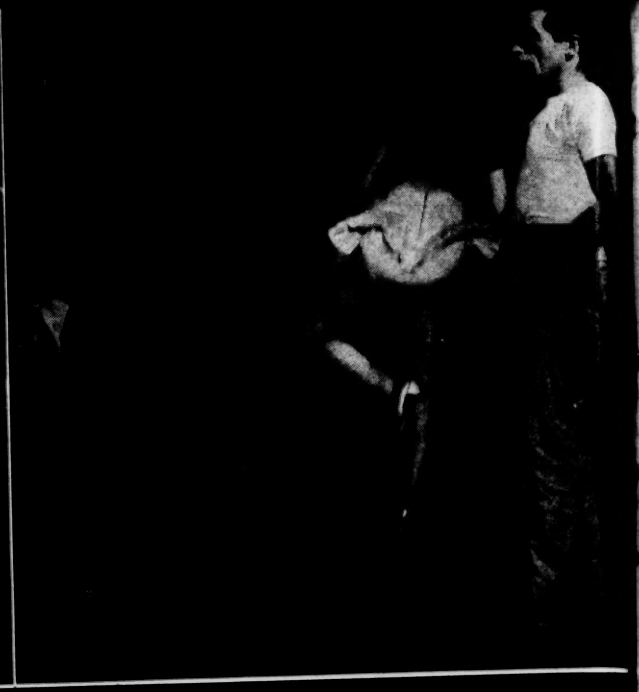
choreographers contribute tap and toework to new Broadway musicals

by WALTER TERRY

WHEN on home territory, the choreographer is able to have pretty much his own way, for the ballet company or the modern dance group provides him with the materials necessary to the realization of his choreographic idea. Of course, he may be urged by the direction to create a certain style ballet or perhaps he may be called upon to give dance substance to someone else's libretto. Generally speaking, however, the choreographer for a dance organization can pursue his own course of action.

When the choreographer turns his attention to Broadway he becomes something of a hireling, told what to do and, sometimes, how to do it. A few of the topflight choreographers are in a position to issue demands relative to music, to "spot" in the show and to the type of ballet they desire to compose, but even they are governed by book, by the style of the composer and by the requirements of a show as a whole.

One need only glance back upon the Broadway productions



Left: Dance director Robert Sidney, who has since departed for Hollywood, is snapped at a rehearsal of "Toplitzky of Notre Dame," which was given its premiere on Broadway in December. Far left: One of Sidney's finished dance numbers from the show.
Performance Photo: Richard Tucker

which have featured the dances of distinguished choreographers (as distinct from dance directors) and to look at the list of forthcoming presentations featuring ballet interludes to realize that the creative activities of the choreographer are decidedly circumscribed by the demands of a given show. Show titles, such as *Bloomer Girl, Up in Central Park, Street Scene,* and *Sweethearts,* in themselves indicate those factors of theme, period and style which must govern the choreographer.

But if the Broadway show fetters the free action of the choreographer, it does challenge his skill and develop his resourcefulness. Not only does the Broadway show assignment lead him to work on a theme he probably would not have selected of his own creative will, but it also requires that he surmount various obstacles in order to make the most of his dance moments. The obstacles, in the case of *Park Avenue,* are physical, for Helen Tamiris has had to maneuver her dancers in and about pieces of furniture. These do not constitute the sort of dance "props" a choreographer would normally choose, but Tamiris has made them, in most instances, serve the dancing. If the results are craftsmanlike rather than artistically distinguished, one can point out that the show asked very little (and probably wanted very little) of the choreographer.

A production like *Look Ma, I'm Dancing,* on the other hand, will unquestionably allow the choreographer freer rein, and it is probable that Jerome Robbins will have an even more important position in this work than in *On the Town* or *Billion Dollar Baby* which were choreographically generous when compared with the average musical comedy.

Far left: Helen Tamiris, choreographer of "Show Boat" and "Annie Get Your Gun," peruses a script of her latest endeavor, "Park Avenue." Left: Her Land of Opportunitee rumba, with Raymond Walburn and Arthur Margetson involved in the proceedings.
Performance Photo: Bob Golby

Between *Park Avenue* and a production like *Look Ma, I'm Dancing* lies a vast range of choreographic possibilities, and contact with various parts of this range is of benefit to the choreographer borrowed from the world of ballet or concert dance. The dancer, as I indicated in a previous article, usually suffers from association with a Broadway show, for he is forced to go through the same routines night after night, never challenged nor stimulated by new roles, as in a ballet company, and often tempted to sink into a rut. The choreographer, with each new show, is faced with new problems, new demands, new themes, and his ventures into fresh fields of action are certain to have reflection in works, produced at a later date for dance organizations. If he brings something of the richness and the skill of ballet and concert dance to Broadway, Broadway in return gives him new material, new approaches and fresh experience to take back to his home territory. The choreographer, then, may be restricted by the demands of his Broadway assignment, but those very restrictions challenge his ingenuity, and with the coming of each new assignment, fresh choreographic possibilities are made manifest.

Now that the days of the "dream" ballets in musicals are practically over, the choreographers having exhausted their somnambulary possibilities, it is likely that Broadway will provide the choreographer with fresh opportunities for the disclosure of his skills. A glance at the roster of new Broadway musicals, indicates that subject range will be broad and that choreographers from ballet, modern dance, tap and other forms will be on hand to accomplish the various tasks. Charles Weidman came back on Broadway with his dances for *If the Shoe Fits,* and new "moderns"

Left: Choreographer Charles Weidman supervises a rehearsal of "If the Shoe Fits," recently at the Century Theatre. Far left: A performance shot of the show, a satire on the Cinderella theme, catches Barbara Perry in the Night After Night sequence.
Performance Photo: Bob Golby

are augmenting the modern dance ranks on Broadway in the persons of Valerie Bettis (*Beggar's Holiday*) and Anna Sokolow (*Street Scene*). Ballet's Jerome Robbins will find a cohort in Ballet Theatre's Michael Kidd, busy with the dances for *Finian's Rainbow*. Theodore Adolphus has done the dances for *Sweethearts*, and Felicia Sorel for *In Gay New Orleans*, while Agnes de Mille is choreographing *Brigadoon* and next season's *Allegro*, and Russell Markert is staging *Confetti*.

The list is longer, but those cited constitute a clue to the scope of dance action Broadway desires and to the array of choreographic talent assembled for the occasions. In spite of predictions from some quarters that ballet and modern dance in the Broadway show is doomed, the listed collaborations point to the contrary. Broadway is still eager to employ the gifts and exploit the possibilities of major choreographers, and the results should be better dancing for Broadway and, ultimately, richer choreography for the dance field itself.

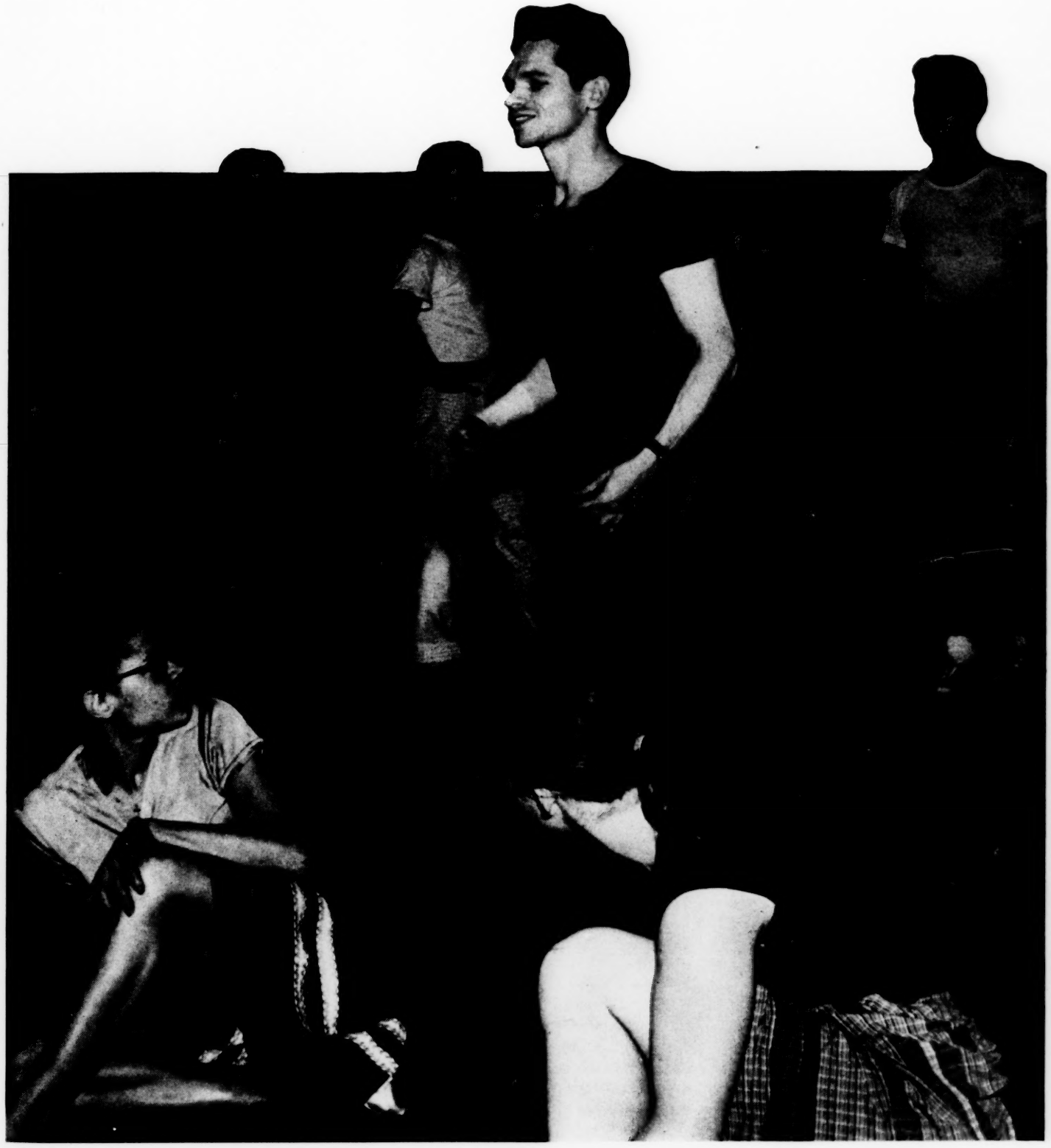
Rehearsal Photos: Otto F. Hess

Left: Choreographer Theodore Adolphus watches one of his rehearsals for "Sweethearts," Victor Herbert operetta which features dancer Paul Haakon.

Below left: Choreographer and dancer Valerie Bettis carefully rehearses a number for "Beggar's Holiday," a recent entry on the Broadway scene.

Below right: Anna Sokolow is photographed while she directs one of the dance rehearsals of the musical version of "Street Scene," scheduled for January.

Opposite page: Michael Kidd rehearses dancers for "Finian's Rainbow," announced for a New York premiere this month. Jo Mielziner has done the sets.

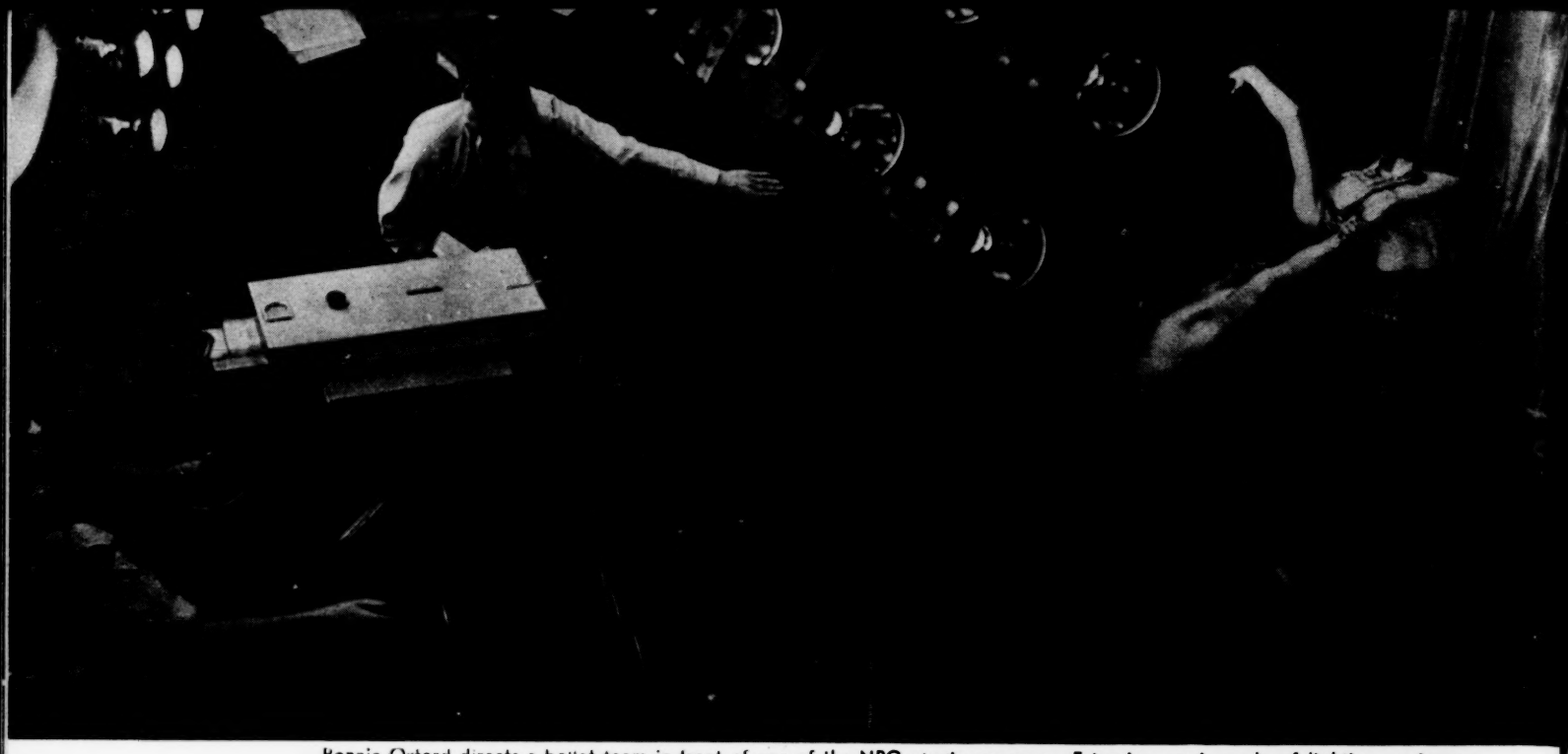


June Allyson and Ray McDonald do light stepping through a heavy downpour in MGM's musical Till the Clouds Roll By

Reading bottom left to upper right: Togged out in rubber raincoats and overshoes, Miss Allyson and Mr. McDonald manage to keep skipping and smiling during the cloudburst.

Dancing IN THE RAIN

MISS ALLYSON, of the movies, and Mr. McDonald, currently of Broadway's *Park Avenue*, participate in a novel dance number in *Till the Clouds Roll By*, Hollywood's latest gargantuan song-and-dance production. The sequence, reprise song of the film, was staged with the dancers attired in rainproof regalia. As the dance continues, the showers gradually increase to a storm, but Miss Allyson and Mr. McDonald seem unperturbed by MGM's man-made rain. Based on incidents in the life of composer Jerome Kern, *Till the Clouds Roll By* features a galaxy of stars in over twenty-four musical numbers.



Konnie Oxford directs a ballet team in front of one of the NBC studio cameras. Extensive use is made of lighting equipment.

THE CHALLENGE OF TELEVISION

by
ANDREW N. MCLELLAN

THERE is no other medium which offers the dance art a more promising or challenging and, at the same time, more intimate and personalized channel of expression than television. In its present form, however, with very few exceptions the dance is not as ideally suited to television as many devotees of the art have led themselves to believe. There is an urgent need for especially designed choreography. Dance routines will have to be developed that will conform to the rigid regulations and specifications of a basic television dance technique.

Television has already played host to a great many outstanding dancers and dance repertoires. Sometimes these presentations have been successful, sometimes disappointing, but, in any case, a large measure of consolation might be drawn from the fact that all have been purely experimental and instructive in nature.

Prior to the war, the British Broadcasting Cor-

poration telecast several dance programs from its studios in the Alexander Palace, London. The BBC program department has had remarkable success with the ballet. Among its many presentations were the Covent Garden production of *Les Sylphides*, the Vic Wells Ballet performance of *Checkmate*, produced by D. H. Munro, and the *Sleeping Princess* which starred Margot Fonteyn of the Sadler's Wells Ballet.

According to the experience gained at BBC, dancing in all its forms has proved to be good television material. *Cafe Cosmopolitan*, one of the first cabaret programs to be telecast, was produced in London in 1937.

In America, the dance has been given a fair

dance must develop a new technique if it is to cope with the possibilities offered by a largely undeveloped medium

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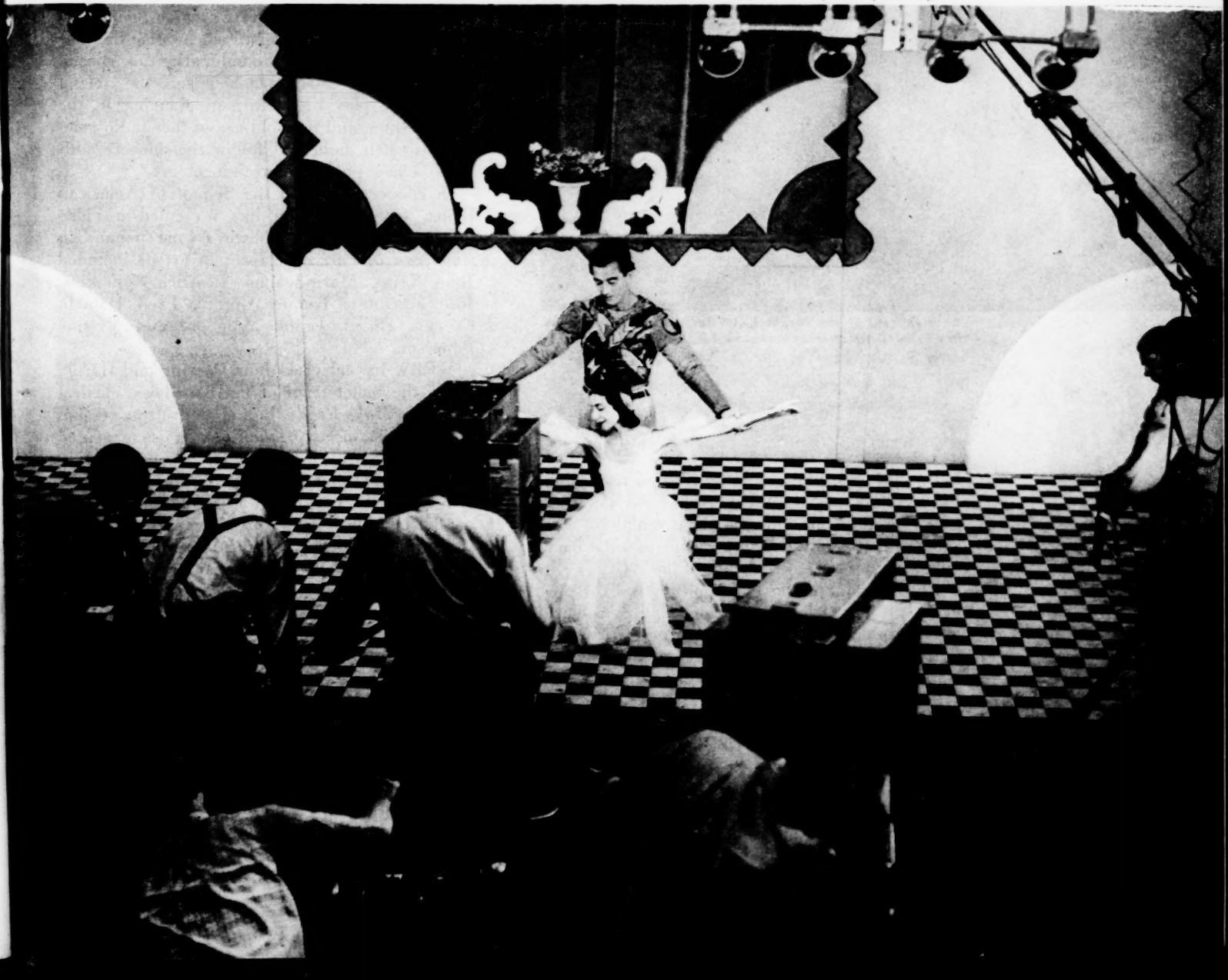
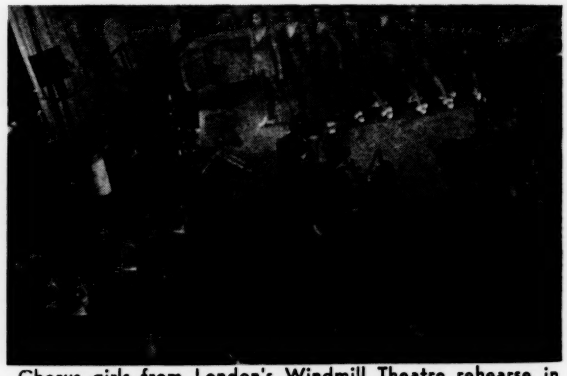
Markova and Dolin strike a pose before the video camera. The restricted floor space measures approximately twenty feet by ten.





Chorus girls from London's Windmill Theatre rehearse in front of three television cameras at the Alexandra Palace.

Kathryn Lee, of the recent Ballet for America, pirouettes in a telecast which was choreographed by Leonide Massine.

but by no means a substantial trial on television. Even video's most skeptical critics have bowed to a few productions, but, on the strength of less successful attempts, they are willing to settle back and condemn the entire future of the art.

At General Electric television (WRGB, Schenectady), more than fifty dance programs have been produced with only moderate success reported. In 1942, this station presented *Ballet for Americans*, the first complete ballet to be adapted for television in this country, followed by *The Balletomaniac's Dream* in 1943.

At CBS Television (WCBW, New York), the dance is being steadily encouraged, Under the supervision of dance director Paul Belanger, WCBW has scored with the repeat performance of *Mississippi*, a program in the *Choreotones* series which starred Bambi Lynn, Robert Pagent, and Talley Beatty. Jane Dupuy, editor of the *Televiser*, said in her review of the program, "The repeat performance of *Mississippi*, a dance drama based on Jerome Kern's *Show Boat*, is an indication of how television will become the new stage for ballet. The combination of special choreography, cameragraphed for the teleset screen, the play of performers dancing in the new medium, and the bold use of the studio cameras to catch, hold and follow the dancers adds up to a new public entertainment art."

In cooperation with the School of American Ballet, CBS Television has presented a video dance adaption of Gershwin's tone poem, *An American in Paris*. Performing artists included John Kriza, Marie-Jeanne, Beatrice Tompkins, Jose Martinez, Tommy Gomez, Fred Danieli, Georgia Hiden, Frank Moncion, and Yvonne Patterson.

WCBW has televised Jane Deering and Harold Lang, the ballet team of the Broadway musical *Three To Make Ready*, in a modern dress version of the classic *Specter of the Rose*. It has presented a program entitled *Fantasy in Space*, featuring Valerie Bettis and company. Choreographed to jive tunes, the program was a fantasy variation on the children's game of hide-and-seek. Novel effects were achieved by full use of the video dissolve mechanism in superimpositions.

Dance activities at NBC Television (WNBT, New York) have been extensive. Such personalities as Anton Dolin, Alicia Markova, Rosario and Antonio, Pilar Lopez, Renee De Marco and Kathryn Lee have all performed before the NBC cameras.

The most suitable dances for television are those that require both a minimum of floor space and vertical movement, such as tossing a partner into the air. For these reasons, Oriental, tap and rumba routines are ideally suited to the medium. The dances of the far East have been successfully televised since most of the rhythm is expressed by

Left: A ballet sequence is telecast. Center: A fast ballroom dance for video. Right: Pilar Lopez and partner in a dance scene over NBC's television station WNBT. Costumes greatly add to the visual interest of a television dance program.

the hands and arms, permitting closeup camera shots. Acrobatic numbers are also excellent video material because they are usually somewhat spectacular and can be executed in a restricted floor area.

Ballroom dancing is probably one of the most difficult to televise effectively. It is extremely hard for the camera to follow the fast whirls and dips in closeups, and by resorting to too many long-shots a great deal of the tempo and expression of the dance is lost. Nevertheless, the movement and rhythm of the ballroom dance is slated for top billing on television. All that is required is greater flexibility of camera operation and a suitably planned choreography.

Many ballets have been favorably televised and many have not. Potentially, the ballet possesses transcendant possibilities for the television producer and director. The rebirth and the public appreciation of the ballet art may come about through television.

The need for an especially designed choreography is just as important for the ballet as it is for all other types of dancing. It should be planned for close-group action, with the theme interest in the ballet sustained by the principle dancer. Long-shots should be held to a minimum and only used when an over-all picture is required.

In his book, *Television — Programming and Production*, Richard W. Hubbell says, "One of the most successful examples of television I have seen—as well as the only really interesting telecast of dancing — used a subjective camera. After starting with an objective approach, the camera moved right into the dancing group and stayed with them, giving the audience the feeling that it was taking part in the ballet. Ballet has been described by the critic Irving Deakin as the 'idealization of human movement,' its beauty, grace, and seemingly easy movement defying gravity. It is something which, like expert diving, most of us would subconsciously like to be able to do, and we experience a vicarious pleasure in watching it. The subjective use of the camera in television seems logical. It can take the viewer out of his chair and can make it possible for him to participate in the dance, in effect giving him wings and — vicariously — the ability to perform as a great artist."

Costumes greatly add to the visual interest of a television program. The picturesque costumes worn for all types of specialty dances have tremendous video appeal. The colorful Oriental and Spanish costumes, the Hawaiian grass skirt, native dress and brief shorts and blouses lend grace and beauty to the dance and emphasize the flavor of the musical accompaniment.

Lighting and stage sets are vital factors in any television program, but lighting is even more important for highlighting dancers. To achieve the most satisfactory modeling and silhouetting effects, the lighting crew must be rehearsed and cued for every dance routine. Stage sets for television dance need not be extensive and usually can be confined to a stylized background, preferably with converging floor lines.

Experience has taught that in adapting the dance to a video medium, primary consideration should be given to the confined performance area and restricted vertical and horizontal movements. Until the day when television studios are comparable to the motion picture sound stages and the television camera is as mobile and versatile as its Hollywood counterpart, the solo artists may not have more than ten square feet of floor space in which to perform, and a chorus will have very little more. This handicap, while not too serious, has long prevented the dance from experiencing its fullest use in video programming.

In the meantime the dance will find its greatest challenge in the limited field of the television camera, and the television director will meet his challenge in developing an acceptable television dance technique.

MARKOVA *and* DOLIN

Fred Fehl

Markova and Dolin are captured in a performance shot from "Giselle," one of their most familiar vehicles.

technique and timing play vital role in developing famed duo's coordination

by BERNARD SOBEL

Two souls with but a single ballet step—that is the ideal of artistic unity symbolized by Alicia Markova and Anton Dolin. But just how these two artists achieve their noteworthy co-ordination is something of a mystery, a mystery that fascinates balletomanes and challenges even the famous duo. Nevertheless here, perhaps for the first time, they frankly analyse their relation to the ballet and discuss how this relationship affects them in the preparation and development of their divertissements.

Dolin's ideas come steadily, a voicing of theories which he has held for many years and which he exemplifies with apt illustration and occasional anecdote. "The first thing," he says, "that we try to find is a ballet with a story, either sentimental or tragic. A good story means a good divertissement. *Giselle*, for instance, is a corny tale of a girl betrayed by her lover, but it supplies the background for a good ballet. What we would like, particularly, is an American story that would make a fine ballet.

"In spite of our eagerness, however," continued Dolin, "to find a good American story, we are not interested in educational works, for we are not trying to educate the public. We do want the public to know, though, that ballet is a separate form of expression. It is not musical comedy, operetta or vaudeville. It must adhere to tradition and must be presented on a grand scale.

"Ballet choreography," Dolin went on to explain, "is not a matter of invented steps, but the choice of steps. The same steps, for instance, can be done with completely different characterizations. There is a wide difference in playing a piece by Noel Coward and another by Oscar Wilde. Both are comedies, but their nuances of expression should be stated in different ways. If you are playing *Giselle*, which is tragic, you walk differently from the way you do in *Bluebeard*, which is comedy."

The involved subject as to how the two artists collaborate, Dolin summarized in two sentences. "Markova and I discuss our ballets together. We have the same ideas and see very much eye to eye."

And the truth of this statement becomes self-evident when the dancers talk together. Both have

a captivating enthusiasm. They become excited over their reciprocal opinions, They ask and answer as if they were just discovering each other. One waits, tense and silent, while the other explains or expatiates. There is a deep mutual respect. The concordance is gracious and winning.

"Markova and I," continued Dolin, "seldom discuss the actual characters of the ballet. We work them out individually, entirely on our own. Alicia will study a role for weeks, but I can do nothing until I get into costume and makeup. She lives every moment of the character from the first rehearsal to the completed performance. I can't rehearse. I have to give a peformance two or three times before I can complete a role. Only then am I able to find what is right or wrong. *Bluebeard* had a tremendous base on which to build a role, yet I had to do a dozen out-of-town performances to develop it into the character it became in New York."

Markova can be best described by that old-fashioned term, "child of nature." She seems naive, unworldly and ingenuous. At one moment, she is serious and the next smiling, altogether dazzled by some reference to color, costume or dance pattern.

The dancers read a congratulatory note in a dressing room at the Metropolitan Opera House after performing in "Giselle."
Otto F. Hess

V. R. Deane

Left: Alicia Markova and Anton Dolin had the leading roles in "Camille," a ballet premiered by the Original Ballet Russe last fall. Right: Between ballets, the two stars enjoy the Florida sunshine as they relax in this informal picture.

Every aspect of her speech, art and temperament is characterized by vibrancy. When she discusses her work, she shows the research specialist's excitement in striving to plumb the intricacies of her acomplishments and objectives.

"My first concern," she states, "in considering a new ballet is the role that I'm to portray. If the character appeals to me, I want to do the ballet. From then on, I want to know all about that character, her human and spiritual possibilities, her value as a dance role, her function in the story, and everything that contributes to her growth.

"My next concern is the music. If we use a manuscript composition, I must know every note of it, because I want to understand exactly what is happening every moment in the orchestra pit. If the ballet is recorded, I buy the record and study it thoroughly, for I prefer to know the music before I talk with the choreographer.

"Before we receive the ballet, however," Markova continues, "the choreographer studies it. He supplies the pattern according to his own individual procedure. One choreographer will arrive with the pattern all set and every detail worked out. Massine belongs to this type. Another will have the pattern partly worked out and will adjust and complete it while working with the dancers. Balanchine belongs to this type. His idea seems to develop as we go along."

After the choreography has been planned, Markova gives her attention to costume. She is fond of color, but gets little chance to wear it, her costumes being white usually or a pale pink. Off stage she wears black. Whenever possible she likes to sit in on the designing of her costumes. "I can then point out to the choreographer," she explains. "what I can do and what I can't do. His work should coordinate with the designer's."

Makeup is Markova's last consideration. "It is something," she declares, "I cannot work on until the character, costume, decor and lighting are determined. Even then it is a last minute matter because I find that my own color changes with conditions. When I get in the dressing room, I study myself and then repress or intensify in order to obtain the facial expression I desire. So I never say, 'This is the makeup for this particular ballet. It stays.' On the contrary, I use new mixtures at every performance."

Arduous, though fascinating, is Markova's use of research. "When I'm going to do a new role," she said, "I study books, pictures and lithographs. This means that I inspect with the greatest care the costumes worn, the facial structure and physical posture of the dancers, the coiffure and other details concerned with the character represented.

"When Dolin and I are working, the personal feeling goes out as far as I'm concerned. To me he becomes Albrecht or Armand, the character in the ballet. Dolin, the individual, completely disappears. I create the role separately, then he steps into the scene. Everything is arranged as to what each one of us is going to do. When I'm studying I know just where he is going to meet me.

"But he lets me take care of myself. He never seems to interfere with me. I bring in my part. He brings in his part and at rehearsals both our parts merge. Nine times out of ten they turn out right as planned. Sometimes, of course, when he feels that I'm not doing what's right, he will criticize me, feeling that the work I'm doing isn't strong enough or that I'm overdoing it. He tells me the reason why. Maybe I agree with him and maybe I don't. Or perhaps I'm just very stubborn. I can be, at times. Similarly, I'll tell him, sometimes, what I think about his work. The more we rehearse, the more we get perfect timing. That is perhaps the secret of our work together, the timing."

So at last the mystery is unravelled. Technique is vital. The music is important. Decor and costume register. But the success of this celebrated ballet collaboration depends primarily on timing.

Ann Miller of the movies has rhythm, plus a thorough training in ballet

HOLLYWOOD HOOFER

by PHILIP K. SCHEUER

Ann Miller does a lively dance in her latest movie, Columbia's "Thrill of Brazil."

ANN MILLER, the movie star, was talking frankly about dancing. "Now, take me," she said. "I'm a hoofer. Since I was seven, I've danced my fool head off.

"Ballet? I never quite got a kick out of it, I guess because there's too much Southerner in me—always full of rhythm.

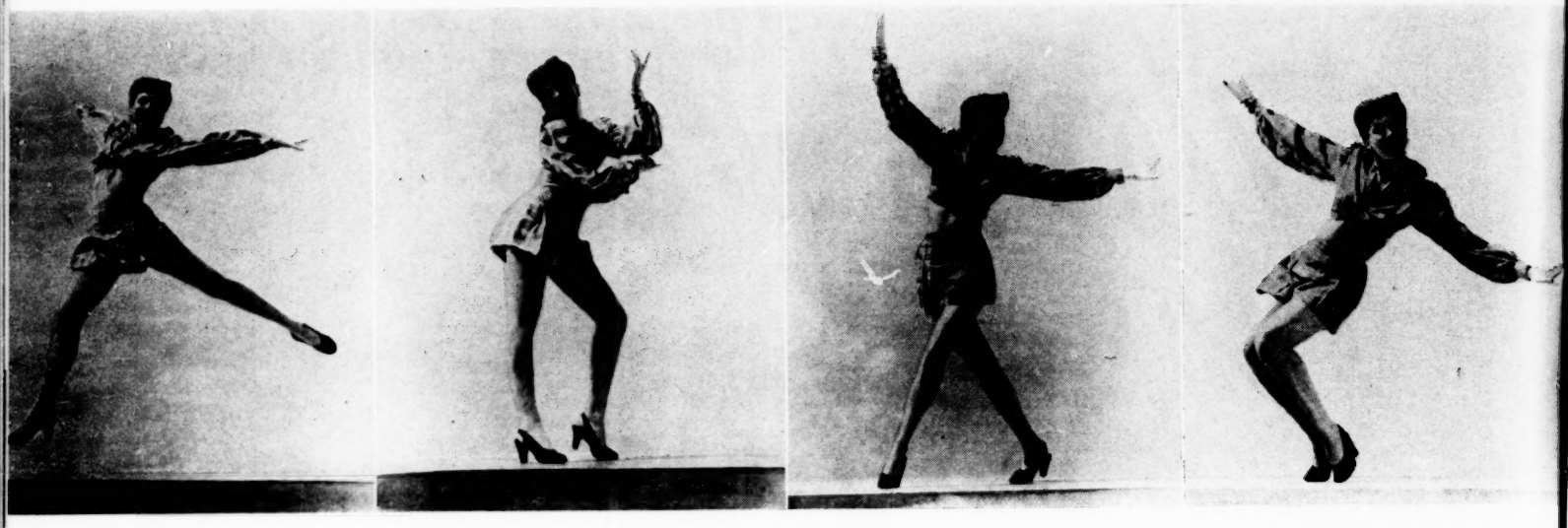
"I did study ballet as a background. You can't be a good tap dancer unless you've had a certain amount of ballet. But I've never known a good ballet dancer to be good at taps. He's been taught a different muscular control, rigidity, and his feet go out like a duck's. If he tries to be expert at both, he's likely to be half-baked at both.

"The would-be tap dancer should study ballet just enough to understand it, for it *is* the technical foundation of all dancing. Tap is more primitive, intuitive—just rhythm. Ballroom dancing isn't ballet, either, although a lot of people think it is. Fred Astaire has done the most to bring all three kinds together. He started it. But when he tries—as he did once—to do ballet, he's just about the world's worst.

"Gene Kelly *has* lifted tap dancing one step higher. In actual execution he may not be as good as Astaire, but he has taken the principles of choreography and adapted them, making a story out of each routine as he did with the mouse in *Anchors Aweigh* and with a split screen in *Cover Girl.* Gene is really a four-in-one combination of producer, director, actor and dancer—and that's hard to beat."

Kelly, Astaire, Eleanor Powell—these, she said, were the three top exponents of fine dancing. Nothing, tactfully, about Ann Miller, who can't be too far behind. In ballet she admires Danilova ("technically grand") and Baronova ("as a personality").

Ann's future, she admitted, is "a big fat question mark." She was married last St. Valentine's Day to a man who was, and is, definitely opposed



to her professional career. Her studio, Columbia, muttered darkly about a suspension if she went through with the wedding. When she did anyway, she says, the studio demoted her from the first to the second lead in *Thrill of Brazil* and contrarily shot the picture in black and white instead of color, as planned. Later they relented sufficiently to assure her she might return any time she wished.

"I've always wanted a career," she mused, "—but marriage is sensational, too. My husband is very demanding. When he gets home at six he wants me here. But when I work at the studio I don't arrive till eight—and then I'm hot and dirty and covered with body makeup, and I can't go places and do things at night because I have to be up again at six.

"I've never been married before. But plenty of girls who have had to face the same problem have found the answer. Eleanor Powell did, when she married Glenn Ford. She retired, and now I read she's back dancing again, at the Chez Paree in Chicago.

Blue-eyed, brunette Ann Miller came up the hard way. She was always a big girl for her age, and always ahead of it in whatever she was doing—which was, in a word, dancing. She was born in Houston on April 12, 1923, and at three was taking dancing lessons from her mother. She has been doing it, on and off, ever since—although Mrs. Miller long since left the task of teaching to others, and to Ann herself. "In the last analysis," Ann says, "you're your own best teacher."

As a kid she used to hang around the stage door of the Metropolitan Theatre in Houston after school, cadging autographs from Bill Robinson and any other of her idols who happened to play the town. At home she'd don makeup and long-trained dresses and pretend to her mirror that she was Marilyn Miller: "I'd dream I was a big star in a Broadway show—and after that, when Ruby Keeler and Eleanor Powell were coming up, on the screen."

Inevitably, mamma bustled her off to Hollywood, where she went through the mill as a Meglin kiddie and a Fanchon & Marco paying protegee.

"Then our income was cut off and there was no money for dancing lessons," Ann recalled. "So I went out and earned a living dancing for clubs—the Elks, Lions, Rotary, Breakfast and women's—at five or ten dollars a night. I was only eleven, but I dressed and made up like an older girl, and

Above: Ann Miller goes through a sprightly tap sequence for the cameraman on the set of her latest musical. The Miller legs have decorated the Hollywood scene since 1937.

nobody questioned my age."

A guest-night appearance at the Orpheum in downtown Los Angeles so impressed the house manager that he advanced Ann sixty-five dollars for clothes and "clean orchestrations"—with the result that she stayed on a week and was then signed by the Bal Tabarin, a San Francisco night club, for solo taps. There she was spotted by Benny Rubin, comedian and talent scout at large for RKO,

Below: Miss Miller does a fast tap number in one of the song-and-dance scenes from "Thrill of Brazil." Eugene Loring and Nick Castle are credited with the choreography.

and offered a screen test. But Ann said she didn't believe in tests. And Rubin, calling her a pretty smart little cookie, agreed to sign her anyway. (The fact that a Columbia scout was lurking in the sidelines doubtless influenced this flattering decision.)

"I had already told the Bal Tabarin management I was eighteen—so I had to stick to it," Ann relates now. "It was awful—like living a lie—but there was no way out. Actually, I was fourteen."

She made her camera debut in *New Faces of 1937*, dancing, and then had a "speaking part" with Ginger Rogers in *Stage Door*. Stardom was bestowed on her in *Radio City Revels*, and she has subsequently danced and/or acted in nearly twenty productions for RKO, Columbia, Republic and Paramount. But the curious fact remains that sinuous, spider-leggy Ann Miller has yet to appear in a motion picture—with the possible exception, and then only incidentally, of *You Can't Take It With You*—that can make a legitimate claim to even the evanescent immortality of which Hollywood is capable. Even the titles of her last round half-dozen flickers are as transient as the catch words that inspired them: *Reveille with Beverly, What's Buzzin' Cousin, Hey Rookie, Jam Session, Eadie Was a Lady, Eve Knew Her Apples, Carolina Blues. . . .*

But whoever heard of having regrets at twenty-three? "I've just danced and danced and danced," Ann sums it up, "and I'm not sorry for one bit of it. My advice to parents who want their children to dance is the same as my own mother followed: If you think they are talented, send them to school when they are very young, watch them, see what they get out of it. And remember, no child wants to work. You can't force them, whether they are seven or seventeen. But if they have the instinct and a sense of rhythm—if they get in there and start punching anyway—you'll know you're on the right track."

elegant is the
word for Cecil
Beaton's costumes
and settings
for ballet
and the theatre

BEATON *on* BROADWAY

George Karger — Pix

Above: Beaton supervises a costume fitting for Hugh Laing before the premiere of Ballet Theatre's "Les Patineurs." Opposite page: Reproduced are two of Beaton's luxurious settings for "Les Patineurs," above, and "Camille," below.

CECIL BEATON appears even more at home among his lavish sets for *Lady Windermere's Fan* than in his suite at the Plaza. His own luxurious designs for the revival of Oscar Wilde's play provide an appropriate background for the elegant Englishman as he acts the part of a Victorian dandy. The dual role of actor and designer rests easily on Mr. Beaton, who has also given time this season to the costumes, scenery and lighting of two ballets. He has done *Les Patineurs* for Ballet Theatre and *Camille* for the Original Ballet Russe to such effect that the sets drew more favorable comment from the critics than did the dancing.

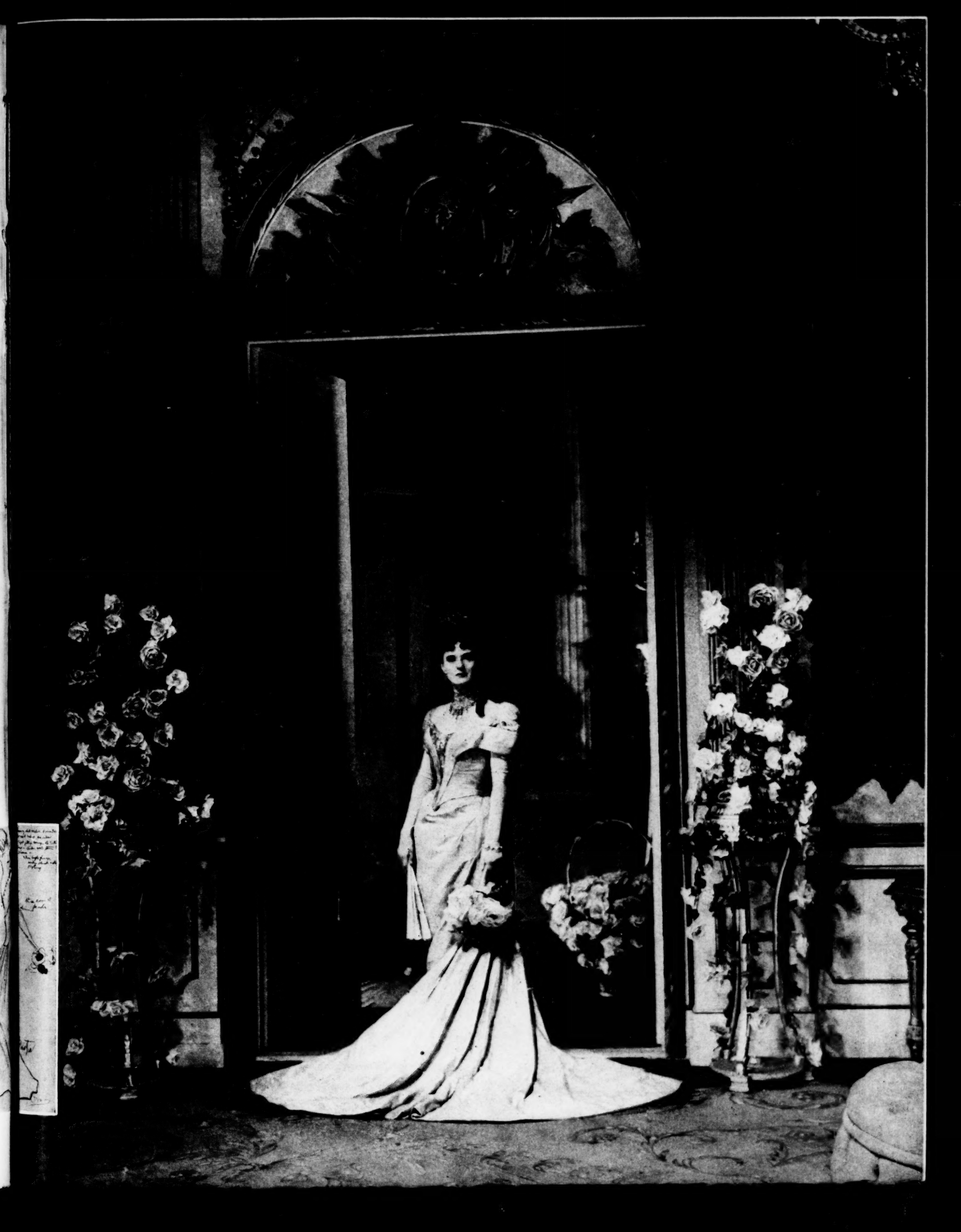
Educated at Harrow and Cambridge, Mr. Beaton developed two hobbies, painting and photography, into professions. Known today as Britain's number one photographer of royalty, society and stage personalities, he has designed many ballets and plays in England, has published books of his sketches, photographs and articles, and has written a novel entitled *My Royal Past*. During the war, he was assigned to the British Ministry of Information and the R. A. F., and in 1943 published *The Far East*, a book of photographs and commentary. His initial stage design was *The First Shoot*, a ballet produced in London in 1935, and

his most recent work was the set design for *The Sirens,* an English ballet which opened in Covent Garden during November.

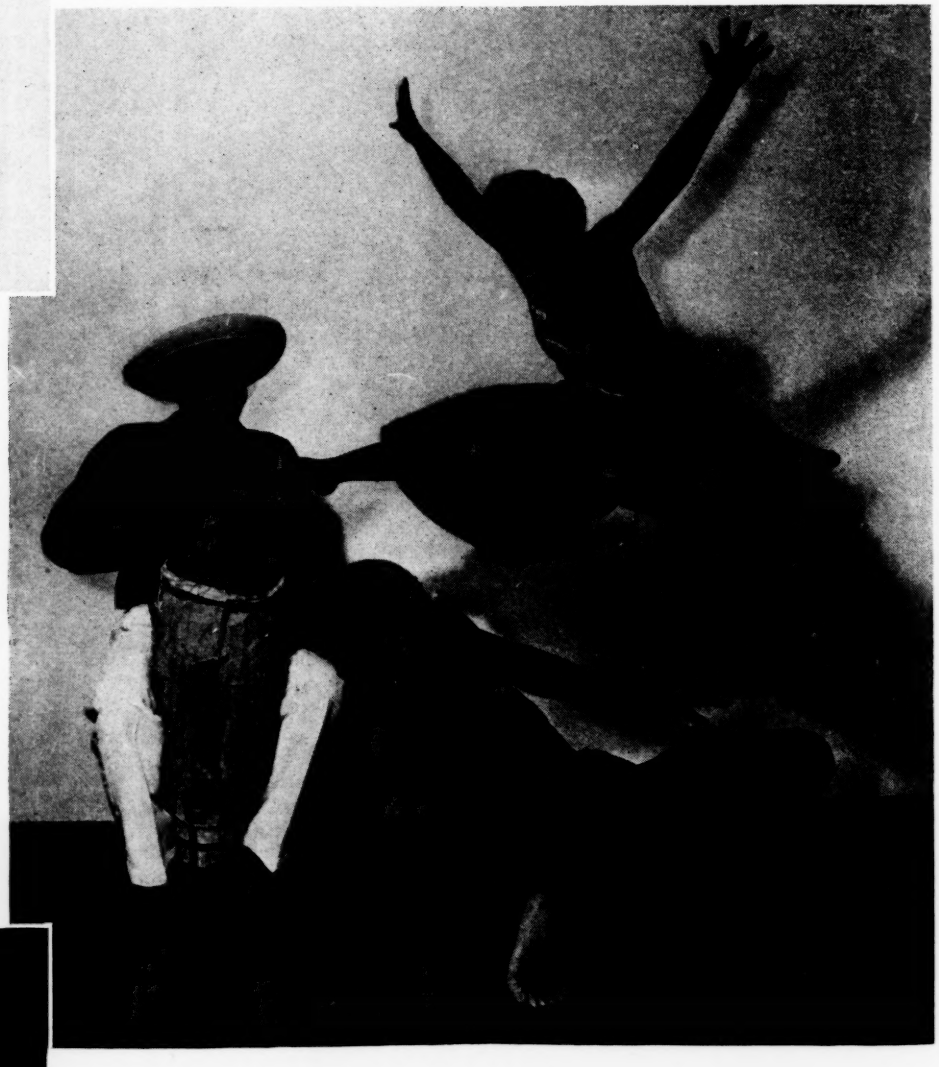
In designing for ballet and theatre, Beaton believes in being a nonconformist. "The unexpected is always something to aim for in costumes and sets," he says. "Just because something is being done in a certain way is precisely the reason why it shouldn't be." But fundamentally, he feels that scenery should conform with elementary rules of simplicity, contrast and color, fewer colors making for greater effect.

As to the future, the versatile Mr. Beaton plans to try his hand at movies in British films under Sir Alexander Korda. He will work on the sets and help with the camera for several English pictures, including a number of musicals. I. C.

Above: Beaton's costume designs for John Taras' new ballet, "Camille." Center: Beaton photographs Markova as Camille. Below: His costume sketches for "Lady Windermere's Fan." Opposite page: Penelope Ward, as Lady Windermere, in a Beaton photograph in front of his own set for the play.



Left: Iva Kitchell, the dance humorist, is pictured in one of her takeoffs on the modern dance, "Soul in Search," performed recently at her Carnegie concert.
Dwight Godwin — Windmann



Right: Pearl Primus, with Joe Nash and drummer, in a "primitive" number from their recent dance recital at the YMHA.
Gerda Peterich

Left: Peter Hamilton, who gave his first solo concert at the Charles Weidman Studio Theatre during November, is snapped in the middle of an aerial leap.
Gerda Peterich

DANCE CHRONICLE

by ISOLDE CHAPIN

month of moderns: Peter Hamilton, Pearl Primus and Iva Kitchell; Balanchine at Ballet Society

TRACKING DOWN the modern dance from the Central High School of Needle Trades on the lower West Side across and uptown to the YMHA is hardly more rewarding than circuiting Broadway. This month, extensive touring of small concert studios has been substituted for the ballet shuttle between the Metropolitan and the Broadway Theatre, but the greater number and variety of programs has not totaled to a weighty score for the moderns. Most ventures into the field resulted in more negative than positive marks and remarks for the dance ledger. An expedition to the Charles Weidman Studio Theatre and the solo concert of Peter Hamilton, however, was one event with a high plus value.

Peter Hamilton

Hamilton's program ranged widely in mood and drama. With a minimum of costumes and scenery, his performance proved more vivid and effective than most elaborately set and garbed Broadway productions. The vigor of his movements and personality filled in at the points where another dancer might have depended on props. His choreography had elements of both beauty and strength, and yet his motions were not weak nor were they simply a display of muscular virtuosity, two facts which might well be called to the attention of ballet technicians.

Hamilton's boyish face and tow head might belie the intensity of his work were he a less sincere and accomplished dancer. But his dancing of the classic *Italian Concerto* by Bach and of Debussy's romantic *We Are the Dreamers* were evidence of a mature control in both formal and emotional expression. His grasp of rhythm and his sense of the gathering momentum of tribal dance in a number such as *Oh, Terrible Drums* made his work as effective, if not more so, as the most studied ethnologic representation of the same material. Equally strong as his feeling for the dramatic was his sense of humor, the satire on *Jesse James* reflecting the wit and imagination of all tall tales.

The majority of dances which are accompanied by songs or poems lose rather than gain. Often the dancer attempts a literal pantomime of the words but adds nothing artistically To make the combination successful he must explore the writing in terms of his own medium. That a dramatic balance between the two may be achieved was strikingly demonstrated in Hamilton's *Joe Kitchener, Boy Criminal.* The simple incident of the murder of a cat by a boy "who never had nothin' to do" was doubly flavored with desperation by use of both motion and voice. The dance and recitation of T. S. Eliot's *The Hollow Men* was less convincing since the poem was imitated rather than used as a springboard for dramatic counterpoint in terms of movement. But even Mr. Hamilton's failures, such as they were, were on a high level, pointing to the standard which he has set for himself.

Established for the purpose of encouraging young choreographers by inexpensive production of their works, the Choreographers' Workshop in its concert at the Weidman Studio was far less successful than Peter Hamilton in its selection and presentation of material. *Strike,* choreographed by Alan Banks, fell between a satire and a serious study, but lacked the virtues of both. Patricia Newman's choreography for the old fairy tale *Rumpelstiltskin* was a case in point of an inharmonious mixture of acting and dancing. Two works, *Southern Landscape and Blues,* were satisfactorily choreographed and danced by Talley Beatty with the assistance of Tommy Gomez and Lavinia Williams, but the choreographic effort which reached greatest emotional and artistic height was Atty van den Berg's *In Memory of a Beloved Brother.* Danced by Lucas Hoving, with Jean Houloose, Betty Lind, Virginia Miller and Lavinia Nielson, the brother's death and the realization of his departure were movingly portrayed.

Ballet Society

Ballet made its bid even during a period nominally deplete of *entrechat* and *fouette.* Ballet Society, an experimental group whose productions are to be seen only by yearly subscribers and whose purpose is the stimulus of progressive choreographers, musicians and artists, presented a program which would lead one to question its definition of progress. Hollywood productions are reputedly aimed at the thirteen-year-old mentality, but *The Spellbound Child,* choreography by George Balanchine and music by Maurice Ravel, would barely have fascinated an infant or two. Chairs, cups, cats and squirrels sang and danced, but the effect was more "Mother Goose" than the intended "lyric-fantasy." The Society's production of *The Four Temperaments,* a ballet-pantomime on Paul Hindemith's theme and variations, was gaudily dressed and carefully danced, but the laurels for "modernity" rested on Kurt Seligmann's unusual and extravagant use of color in costuming. Balanchine's choreography failed to explore the idiom of modern music as clearly as, for example, Jerome Robbins has done in his less serious piece *Interplay.*

Pearl Primus

While the authenticity of Pearl Primus' native "dark rhythms" can hardly be questioned and while the pounding of a drum is an effective theatrical device, her ethnic dances were more novel than artistic. The tempos and the costumes were colorful, but half an evening of these dances was monotonous rather than enlightening as to the ways of foreign cultures. The feeling of repetition might be overcome if the

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dancers paid as much attention to general emotional overtones as to accuracy of detail. The second part of Miss Primus' concert at the YMHA was devoted to contemporary themes, none of which was particularly outstanding or original. Her choreography for Lewis Allen's *Strange Fruit*, although sincere in its intent to portray the brutality of a lynching, seemed, in effect, an artistic capitalization on the sufferings of her race rather than a searching statement of them. In selecting the moment of hanging and in her reflection of the horror of seeing the dead man, Miss Primus utilized sensational elements but neglected more basic aspects of the subject.

Barton Mumaw

Barton Mumaw, who presented a series of concerts in conjunction with a tenor at Carnegie Chamber Music Hall, was more hampered than abetted by the vocal accompaniment. The combination lent a faded lilacs-and-old-lace tinge to the atmosphere which was accentuated by

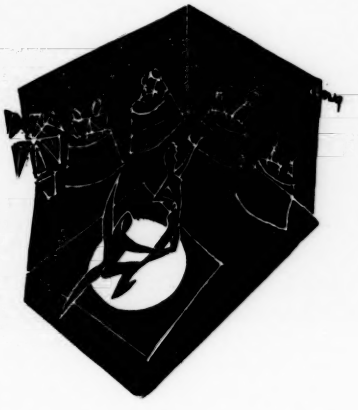
John Lindquist
Barton Mumaw assumes a pose from "Rhapsody", recently performed at Carnegie Chamber Hall.

blue velvet backdrops. The trite movements of Mumaw's *Wher'er You Walk* against a background of tenor-in-tails were atoned for only by the power of such works as *War and the Man* or the simple melancholy of his *Pierrot in the Dead City*. In these, as in his primitive numbers and interpretations of Bach prel-

udes and chorals, Mr. Mumaw is capable of forcefulness and intensity.

Iva Kitchell

Iva Kitchell is a dance humorist in intention, a technician in execution and a lightweight in performance. Her mimicry of ballerinas, chorus girls and modernists would fit into any smart East



Side night club without any trouble. A total evening of it in the starched precincts of Carnegie Hall, however, wears thin. Miss Kitchell's Carnegie audience, incidentally, was a match for the delirious devotees of the artists whom she so deftly burlesques. Taking her takeoffs so earnestly and enthusiastically, the cash customers could have substituted for a theatreful of balletomanes on opening night.

Who's Who

OTTO HESS, who has been a professional photographer for twelve years, specializes in camerawork in the entertainment field.

ANDREW N. MCLELLAN, Canada's first television journalist, writes a weekly television column in *Radio-Vision* and is author of *The Future of Television* and *Television Outlook in Canada.*

PHILIP K. SCHEUER, film critic of the *Los Angeles Times*, has contributed to *Colliers* and other national magazines.

BERNARD SOBEL, an authority on the theatre, has written for *Theatre Arts* and *The Saturday Review of Literature*, and has published several books.

WALTER TERRY, whose new book *Contemporary American Dancers* will be published by A. S. Barnes and Co., contributes a monthly article to *Dance.*

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On the occasion of the Holiday Season we at Capezio take this means to salute the dance world, our world. We extend our sincere greetings to our many friends and customers. We wish to thank them for their patronage during the year now drawing to a close and hope that they will continue to favor us with their patronage in the New Year.

1946 has not been an easy year for us, or anybody else. Although we have tried our best to fulfill all the wishes of our customers, it has not always been possible to do so for reasons beyond our control.

We are now going through a period of reconversion during which there still may remain a kink or two to be ironed out. Very soon, we will be able to serve you as efficiently as we like to. The prospects are bright for the future. Let us make the best of it.

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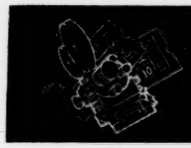
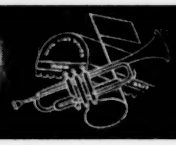
Right: Helen Hayes dances with Louis Jean Heydt in a scene of her new comedy, "Happy Birthday."
Bob Golby

Left: Roberto and Alicia, popular and exotic Flamenco dancing team, seen in a featured spot in the floor show at the Cotillion Room of the Hotel Pierre.

Right: Katherine Dunham and Van Aikens dance the exotic L'Ag'ya in Miss Dunham's "Bal Negre."
Fred Fehl



NIGHTS OUT



by ***EZRA GOODMAN***

afterthoughts on Katherine Dunham's Bal Negre; slumming, theatrically speaking, on Park Avenue

KATHERINE DUNHAM'S *Bal Negre* is gone by now and probably forgotten, and it is probably in poor critical taste to make an issue of it, particularly in view of the fact that the show played to capacity houses at the Belasco Theatre in New York, and was heartily commended by most of the so-called dance critics of the daily press. This, then, is a minority report, with a few paragraphs devoted to the pertinent subject of *Bal Negre's* treatment of a minority culture.

I hate to say this in a publication devoted to the dance, but Miss Dunham is, first of all, an inferior dancer. She does about everything on the stage except dance. She plays up her sex appeal, she stresses colorful costumes and settings, and she goes in for a good deal of noise and hocus-pocus. This blinds most onlookers to the fact that she is not really dancing, not using her body in a vital, creative pattern of movements. Stripped of all the gaudy investiture of her production, and set against a neutral background, Miss Dunham's deplorable lack of dance would quickly enough become apparent.

Choreography at the Copacabana

This, in itself, would be a sufficiently grievous indictment of someone whose fame as a distinguished dancer is taken for granted. However, I have a more serious criticism to make and that is that I feel that Miss Dunham is exploiting the ethnic of a people in terms of cheap theatricalism. The last time I ran across one of Miss Dunham's endeavors was at the Copacabana nightclub in Manhattan. The show she had staged at this plush gin mill seemed quite in keeping with its surroundings. However, in the guise of a full evening's effort on the stage of a legitimate theatre, the presentation's shortcomings became all too obvious.

Miss Dunham is noted for her alleged "ethnic" approach to the dance. She has written articles and a book on the subject. She is the head of a school which postulates such a theory of the dance, namely to foster the choreographic arts of the minority races of the West Indies. In that capacity, she has an obligation to her public not only as a dancer but also as the custodian of a minority people's folkways. In a world troubled by suspicion, ignorance and intolerance, her role as a dancer-sociologist could constitute her a true ambassador of the arts.

Instead, Miss Dunham has seen fit to make a flamboyant spectacle of her subject matter, to dish up an ethnic without ethic, to turn her material into voodoo-jungle frenzies in Hollywood's best Technicolor tradition. The gap between Miss Dunham and such truer practitioners of "primitive" dancing as Pearl Primus and Talley Beatty is a revealing one. Miss Dunham may have all the publicity, but she has little of the austerely honest devotion to her art that her less well-known confreres have.

Park Avenue

Still in a minority-report mood, I wish to add that *Park Avenue*, the Nunnally Johnson-George S. Kaufman-Ira Gershwin-Arthur Schwartz jape at the Shubert Theatre found me an amused aisle-seater in spite of the fact that the musical met with quite a bit of critical disfavor. Although the plot of *Park Avenue*, which has to do with the more humorous aspects of divorce, is spun out to a transparent thinness that often becomes wearisome, it has more than the average musical's deft dialogue, sprightly stepping and pungent performance. Helen Tamiris has staged a number of dances that are gay, glittering and in the wittily inconsequential mood of the evening, especially her choreographic embellishment of *Sweet Nevada* and *Land of Opportunitee*. To one observer, at least, it seems as if much of the modern dance is destined to find its most effective showcase behind Broadway's musical comedy footlights. Can it be that the musical comedy is a greater art than it is customarily considered to be, or that the modern dance is a lesser art than its devotees think it is?

In George Kelly's *The Fatal Weakness*, Ina Claire plays a character known as Mrs. Espenshade. This name so intrigued me that I spent most of my time during the first act at the Royale Theatre trying to guess how the name was spelled until I could check my Playbill at intermission. The rest of the time, during the first act, I spent appraising Donald Oenslager's set for the show, and remarking its similarity to the gay sets Mr. Oenslager had devised for *Park Avenue*. Since, unlike in *Park Avenue*, there was no dancing in *The Fatal Weakness*, I did not feel it incumbent upon me to sit through the second act, which I spent an appreciable distance away from the Royale Theatre.

I enjoyed all of the first three plays put on by the new American Repertory Theatre, *Henry VIII*, *What Every Woman Knows and John Gabriel Borkman*. It is good to have a group around Broadway whose devotion to the theatre transcends that of the smash hit and the box-office. Although *Henry VIII* is not one of Shakespeare's noblest efforts, it was nobly staged by Margaret Webster and designed by David Ffolkes. And old Will, even at his worst, is somewhat superior as a bard to, shall we say, Maxwell Anderson. J. M. Barrie's *What Every Woman Knows* is good, sentimental hokum, put together with craftsmanship and gallantly acted by Richard Waring, June Duprez and Eva Le Gallienne. And, as for *John Gabriel Borkman*, Henrik Ibsen can still show the Lillian Hellmans a twist or two on the well-made play.

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Being a "people's ballerina" does not mean Patricia Bowman has danced on a lower level, or brought her art "down," though she has introduced some popular elements, especially humor.

Trained by Michel Fokine, she has danced leading roles in several of his

Patricia Bowman poses, poised on glamorous toe.

ballets. Fokine composed the ballet *Tennis* especially for her. Miss Bowman has danced in the Mordkin Ballet and with Ballet Theatre.

Last year was a typical one in the Bowman career as a free-lance ballerina. Following eighteen weeks at Radio City Music Hall, she appeared in Detroit, Washington, D. C., Pittsburgh, Hollywood, Dallas and St. Louis, dancing in movie theatres, with opera companies, and in open air operas and operettas. When one realizes that the Music Hall has a seating capacity of 6,200 and plays four or five shows a day, that the outdoor operas play to audiences of 10,000 and more and that Miss Bowman has been doing this kind of dancing for over a decade, it is apparent that Patricia is truly the "people's ballerina." A. B.

Boris Lakcty

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DANCING WITH THE STARS

Above: Jennifer Jones and Gregory Peck dance the Varsoviana in David O. Selznick's forthcoming production, "Duel in the Sun". Below: Ginger Rogers, as Dolly Madison, dances in Universal-International's costume piece, "The Magnificent Doll". The scene is post-Revolutionary Virginia.

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58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character Dance
60. THE HUNGRY DON JUAN—Character
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62. THE JOCKEY—Character
63. THE MOON FAIRY—Classic Toe
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DANCE DATELINES

LONDON

The autumn season at Covent Garden was opened by the Sadler's Wells Ballet in a performance of *Coppelia*. John Hart, leading classical dancer at Sadler's Wells before joining the R. A. F., has rejoined the company. . . . Arnold Haskell has been appointed Director of the new Sadler's Wells Ballet School, which combines general education and dance training. . . . Beryl Kaye is again the leading dancer in the new Robert Nesbitt production, *The Night and The Laughter*. . . . Canadian-born dancers Alan and Blanche Lund who made a hit in the Canadian Navy Show are repeating their success in a new musical, *Piccadilly Hayride*.

PARIS

The Paris dance schools will lose one of their foremost celebrities when Boris Kniaseff leaves the French capitol, where he has taught such dance stars as Solange Schwarz, Algaroff, Yvette Chauvire and Roland Petit, to go to London to head an international ballet company. . . . At a gala performance at the Palais Chaillot, Lycette Darsonval, danseuse etiole of the Paris Opera, appeared with Jean Guelis who had just returned from America. Both were heartily applauded in *Le Spectre de la Rose*. . . . The Lifar controversy has not entirely died down. The Club de Faubourg recently devoted one of its dinner discussions to the Lifar question. A member of the Resistance warmly defended him, commending his devotion in safeguarding the reputation and archives of the Opera during the occupation, and the dinner split into two equally and unusually violent parts for and against him. . . . The UNESCO plans a three-week cultural season in Paris in which the ballet is to play an important part, with the Royal Opera of Stockholm, the Athens Ballet, Martha Graham, and Jose Torres scheduled.

CANADA

Arriving in Halifax, the Jooss Ballet gave performances through eastern Canada, which although an artistic success, did not prove to be one at the box-office. . . . Ballet for America hit new records in lack of attendance when it opened its tour in Canada, before it folded with something like $75,000 on the wrong side of the ledger. . . . Grant Mouradoff's Foxhole Ballet, the first ballet company to penetrate into Canada's maritime provinces, enjoyed an enthusiastic reception. . . . The Order of Good Times, a young nationalistic group of Montreal, is sponsoring folk dance festivals and wider instruction in Canadian folk dancing.

CHICAGO

Roia Curie is dancing the ballerina role in *Follow the Girls*. At the opening, Florence Aynes substituted for Miss Curie who was out with an ankle injury. . . . The Renaissance Society of the University of Chicago opened its dance series with a talk by choreographer Ruth Page on the creating of a ballet. . . . The new Prince Igor Restaurant, with decor by Raymond Breinin who did settings for *Undertow*, features dance routines by Vera Mirova. . . . Inez Clavijo and her dancers have set out for a tour of nightclubs with a repertoire of ballets.

HOLLYWOOD

The Fred Astaire Dance Studios Corporation, with Fred Astaire as president, has been formed by picture executive Charles L. Casanave, who will be vice-president and general manager. The first studio will be located on Park Avenue with other studios to be established in the larger cities and abroad as soon as possible. Mr. Astaire has retired from the screen and will devote his entire time to this new project. He will personally train the staff of instructors for the studios as well as create new dance steps and routines for that purpose.

Two of the Copacabana's chorus line, Toni Kelly and Dee Turnell, have been signed by United Artists for their forthcoming movie *Copacabana*. Raoul and Eva Rayes, Latin-American dance team, are also under contract for this pro-

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duction. . . . Marc Platt, who began his professional career as a dancer in the Ballet Russe and came to films from the dancing lead in *Oklahoma!*, has been cast in his first straight acting role by Columbia. He has been given one of the leads in *The Swordsman*, a Technicolor action drama which stars Larry Parks. . . . Valya Valentinoff, who has been a member of the Ballet Russe de Monte Carlo and has also appeared in musical

comedies, has chosen the screen name of Paul Valentine and will make his film debut in *Build My Gallows High*. . . . Marjorie Knapp, twenty-one year old understudy to Ethel Merman in *Annie Get Your Gun*, has been signed to a term contract by Columbia.

NEW YORK

The educational program of the American Theatre Wing for returned veterans has been expanded in the field of the dance. Following a conference in Washington, professional dance studios were added to the Wing School under the same arrangements as obtain to its music program. Martha Graham was the first new faculty member to be selected under the broadened program.

Maria Gambarelli, former premiere danseuse of the Metropolitan Opera, will star in Forbes Randolph's musical com-

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edy *In Gay New Orleans*. . . . S. Hurok is planning to write a book which is prospectively titled *To Hell With Ballet*. Mr. Hurok also admits having lost money on the Original Ballet Russe's fall season at the Metropolitan and there might be some connection between this and the title of his book. . . . Lew Christensen, younger brother of Willam, is working on new choreography with the American Ballet which he expects to bring to the San Francisco Ballet for performances when he joins their staff. . . . Igor Schwezoff, who did the choreography for the City Center Opera Ballet this fall, will take charge of a ballet theatre in Rio. He expects to take with him a group of North American dancers and designers and to add to the company in Rio, making an inter-American group. . . . An exhibition of Eugene Berman's costumes and scenic designs for theatre and ballet at the Museum of Modern Art from January 15 to March 9 will include drawings for the Ballet Theatre's production of *Giselle*.

Dr. Artur Michel, noted dance authority, died on November sixteenth. A contributing editor to DANCE, Dr. Michel was writing a book on the dance at the time of his death.

In Memoriam

It is with the deepest feeling that DANCE magazine announces the death of MRS. BETTY MANNING on Sunday, December 29, 1946. Mrs. Manning's loss will be felt not only by her associates on the magazine but throughout the entire dance field. For the past six years, she has been circulation manager of DANCE and has truly enjoyed her contacts with the subscribers. For many years, Mrs. Manning accompanied her late husband, Jack Manning, well-known dancer and dance teacher, on nationwide tours. The dance profession has lost an understanding and warm hearted admirer. Her many friends join with us in extending their deepest sympathy to her family.

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How to Avoid Saving Money

by DANNY KAYE

To avoid saving money, the first thing is to cut off all your pockets. (Or throw away your purse and keep your lipstick in your snood.) Thus you will have to carry your money in your hand. Which will insure that you—1. spend it, 2. lose it, 3. get it taken from you—*quicker!*

Also to be avoided like crazy are piggy banks and sugar bowls. Keep these out of your home! The kiddies in particular are victimized by such devices, often saving quite a bale of moolah. Be stern even if the little ones cry—remember what money could do for them! And be sure to avoid budgets. It is best to draw your pay and walk down Main Street buying anything you don't particularly hate.

Above all, don't buy any U. S. Savings Bonds —or it's *impossible* not to save money! These gilt-edged documents pay fat interest— 4 dollars for 3 after only 10 years! There is even an insidiously easy scheme called the Payroll Savings Plan by which you buy bonds *automatically*. Before you catch on, you have closets full of bonds. You may even find yourself embarrassed by a regular income! Get-gat-gittle!

Danny Kaye

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CALLING CARMEN MIRANDA

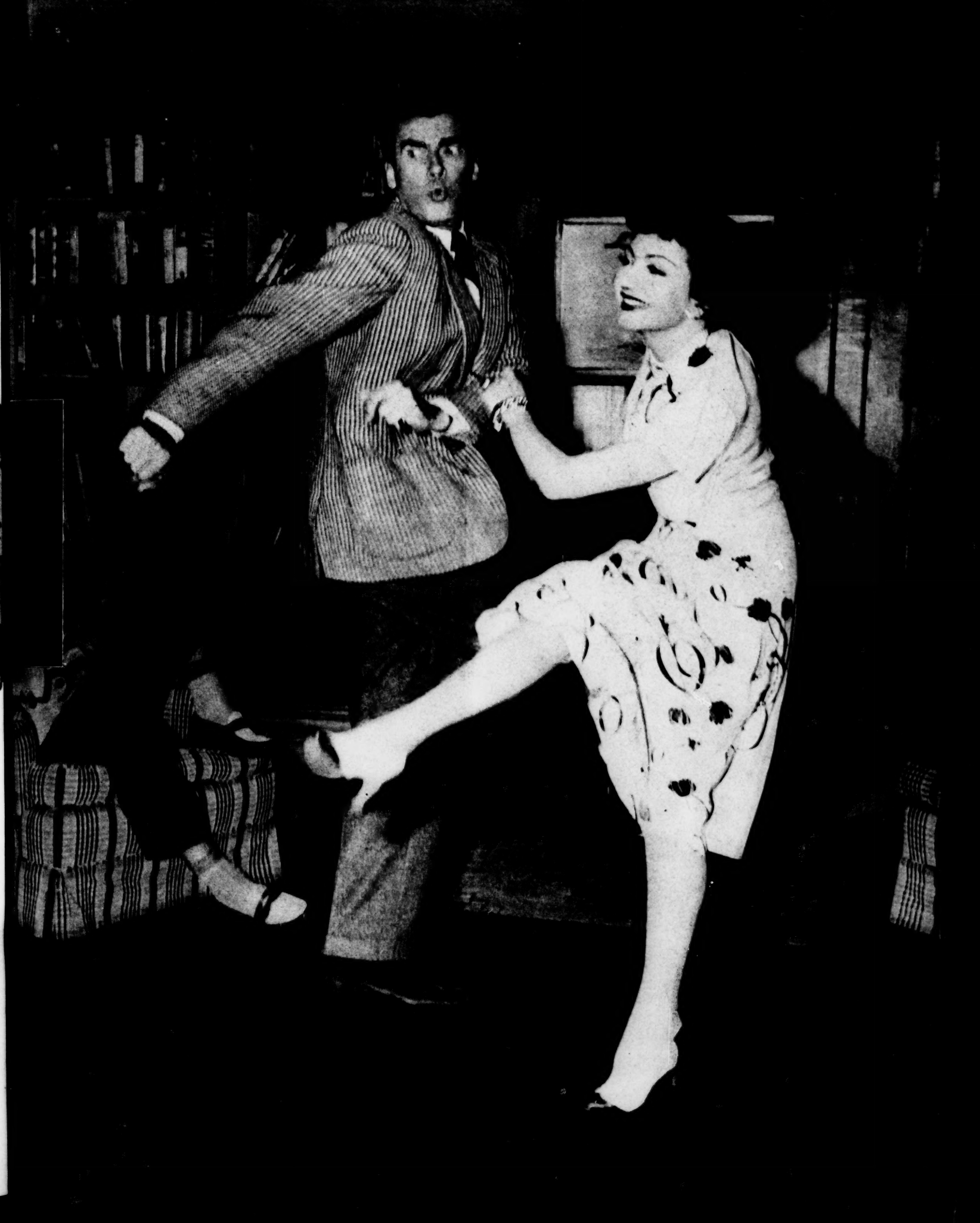
Above and below: In Paramount's "Ladies Man", comedienne Cass Daley, with the assistance of comedian Eddie Bracken, does a takeoff on Carmen Miranda rendering a South American ditty. Directed by Billy Daniels, the team delivers a bang-up burlesque of the Latin song-and-dance stylist.

Big Apple!

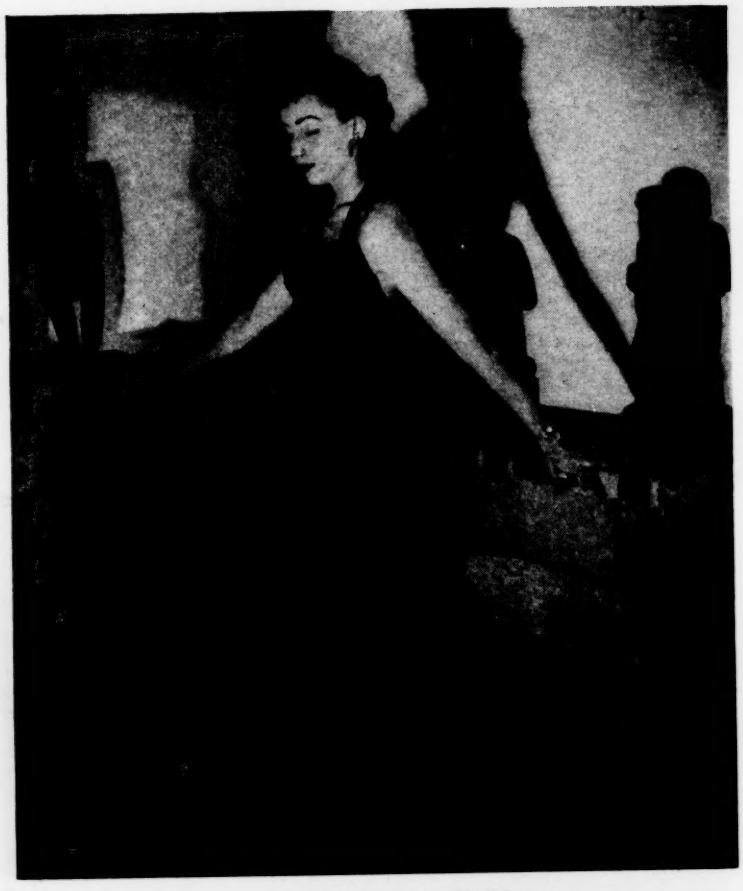
Above, left to right: The stars start off easily with the familiar "truckin" step, followed by the Suzy-Q and the shag, and wind up their efforts with the Charleston.

Claudette Colbert and Walter Pidgeon do the Charleston, truck and shag in new movie

TODAY'S jitterbugs, who have inaugurated a style of dancing requiring Herculean exertion, may not recall the mild exercise of the *Big Apple*. The dance is making its return in MGM's *The Secret Heart*. Miss Colbert and Mr. Pidgeon learned the routine after one day of rehearsal.



Fashions in the Dance



Photos: Dwight Godwin-Windmann

DESIGNS for dancing. With the Museum of Natural History as a background, Barbara Cavanaugh models new evening gowns for a dancing night life. Upper right: Drama in black taffeta. Lower right: Graceful white taffeta. Above: Beaver for the bistro. All fabrics for these gowns are by Maharam.

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YVONNE DE CARLO DANCES

Above: Yvonne De Carlo dances the swirling, graceful Caprice Espagnole in the Universal-International picture "Song of Scheherazade". Below: Miss De Carlo appears as Scheherazade during a scene at the St. Petersburg ballet in the same film. Dancer Tilly Losch is credited with the choreography for the production.

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ANGELING THE BALLET

the history of the ballet is paved with deficits and dollars

Above: Ballet angels Julius Fleischmann and Nelson A. Rockefeller. Below: Terpsichorean tycoon Edward M. Warburg. (From "More Ballet Laughs" by Alex Gard, reprinted by permission of C. Scribner's.)

FROM Catherine de Medici to Lucia Chase, and from Louis XIV to George de Cuevas the ballet has had its angels. Patrons of the arts and social climbers have paid for ballet as have the Czars of Russia, the kings of France, the United States during the days of the W.P.A., and the socialist republics of Soviet Russia. Rich men, following the same pattern as many Broadway theatre angels, have kicked in to obtain an opportunity for their girl friends to be spotlighted on the stage. Wealthy women have paid to make an opportunity for themselves to shine amid their more talented sisters. Recently money has been given to the ballet as an alternative to paying income tax.

Whatever the reason for backing a ballet, it is never the profit motive. Ballet

isn't that kind of business, and if some managers derive a livelihood from it, it is only as a by-product. The angels are usually hovering nearby, paying for new productions and making up the deficits. For instance, before Ballet Theatre embarked for London last year, it was reported in the press that the backer of the company was prepared to make up a deficit in excess of $50,000, which would occur even if every seat were sold for every performance. Ballet is like that.

There are several degrees of angels, from those whose $1,000 checks pay for a part of a production to those whose millions finance entire companies and build new theatres. Louis XIV and the Russian governments maintained everything from the schools to the theatre—the Russians throwing in board and room for the students.

In the days of Diaghileff, contributors were of the type of Baron Dimitri Gunsbourg who donated millions of francs with no strings attached, or American Otto Kahn who was always willing to pay for his reputation as a connoisseur and patron of art.

The Russian ballet troupes of the last decade began with European financing, but with the American tours of these companies came swarms of American angels, headed at one time by Julius Fleischmann (yeast), and listing Harold McCormick (reapers), Bror Dahlberg (celotex), Elizabeth Arden and Helena Rubinstein (cosmetics), and a number of tycoons and socialites who saw their names in the souvenir programs for their money.

Some angels have paid for the privilege of dancing themselves. Ida Rubinstein, famed professional beauty, had Fokine, Mordkin, Nijinska and other dance luminaries produce works to show her off to fashionable Paris for two decades.

Carla Bradley, with the backing of family drug store profits, attempted to establish a company in Chicago with herself as first dancer. She lavished money on choreographers, scenery and a symphony orchestra, but was attacked in print by the newspaper critics who stated broadly, "Angels should not dance."

Several husbands have angeled companies for their wives. Englishman Edward Jones paid for the Balanchine-directed Les Ballets 1933 as a gift to dancer-wife Tilly Losch. Prominent Philadelphian Philip Leidy paid for wife Catherine Littlefield's Ballet. Socialite

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Thomas Hart Fisher has made it possible for wife Ruth Page to produce a great many of the ballets which have put Chicago on the ballet map.

The late Felix Warburg's fortune was tapped in 1934 when the American Ballet was founded by his son Edward Warburg and Lincoln Kirstein. Automobile man Scales, who has a prosperous business in Texas, put up some of the money for Ballet Highlights which gave his daughter Kathryn Lee an opportunity to

display her ability. His case was unusual in that the company did so well financially he obtained his investment back.

The most fabulous fiasco in ballet angeling was connected with the Ballet International, financed by George de Cuevas, who has the title of Marquis by birth and a slice of the Rockefeller millions by marriage. When an advisor, who knew ballet business, told the Marquis that the productions he originally planned for Ballet International would cost him well over $30,000, de Cuevas was convinced that the figures were inflated. He began with the idea of sinking some thousands of dollars into the venture and ended up with from $500,000 to $800,000 lost, not deductible from income tax as the company was organized on a non-profit basis. De Cuevas has contributed the most successful of Ballet International's pieces to the Original Ballet Russe for its current season, and some say it is more than old ballets he is contributing.

Another Rockefeller who became mixed up with the ballet was Nelson Rockefeller, when he helped the American Ballet Caravan with its good neighbor tour of South America.

After the first years of hard sledding, the Jooss Ballet, born in Germany and later exiled, found a home and an angel in England. Mrs. Leonard Knight Elm, who inherited part of the Whitney fortune, gives the company financial aid. The most substantial contribution was Dartington Hall, an estate in South Devon

which serves as a permanent base for the troupe.

Many small-time angels and a few big ones are incorporated in a group known as Ballet Associates, which includes Countess Mercati, Elsa Schiaparelli and Alden Talbot in its roster. The organization has paid for production of some pieces in the repertoire of Ballet Theatre and has currently underwritten the costs of the ballet *Camille*, which John Taras choreographed for the Original Ballet Russe.

The most generously angeled company of today is Ballet Theatre. It grew out of the Mordkin Ballet which was started by Mikhail Mordkin and Rudolf Orthwine and financed by Lucia Chase. Although Ballet Theatre has had other contributors, their contributions were unimportant compared to Miss Chase's consistent backing. Miss Chase is said to have spent $2,250,000 on ballet in the past nine years. She is the only angel-dancer who has paid to make it possible for others to be the stars while she danced secondary roles and kept herself on the payroll at a modest salary.

A ballet angel once said contentedly that the nice thing about putting your money into ballet is that you have nothing to show for it when it is all over. He had just sunk $50,000 in a small venture and had a few paper programs as souvenirs. There was none of the clutter that remains after most rich men's hobbies—no string of polo ponies to auction off, no bulky oil paintings or statues to pack away. The ballet angel can merely dream of how many dances can be presented for the next million dollars.

ANN BARZEL

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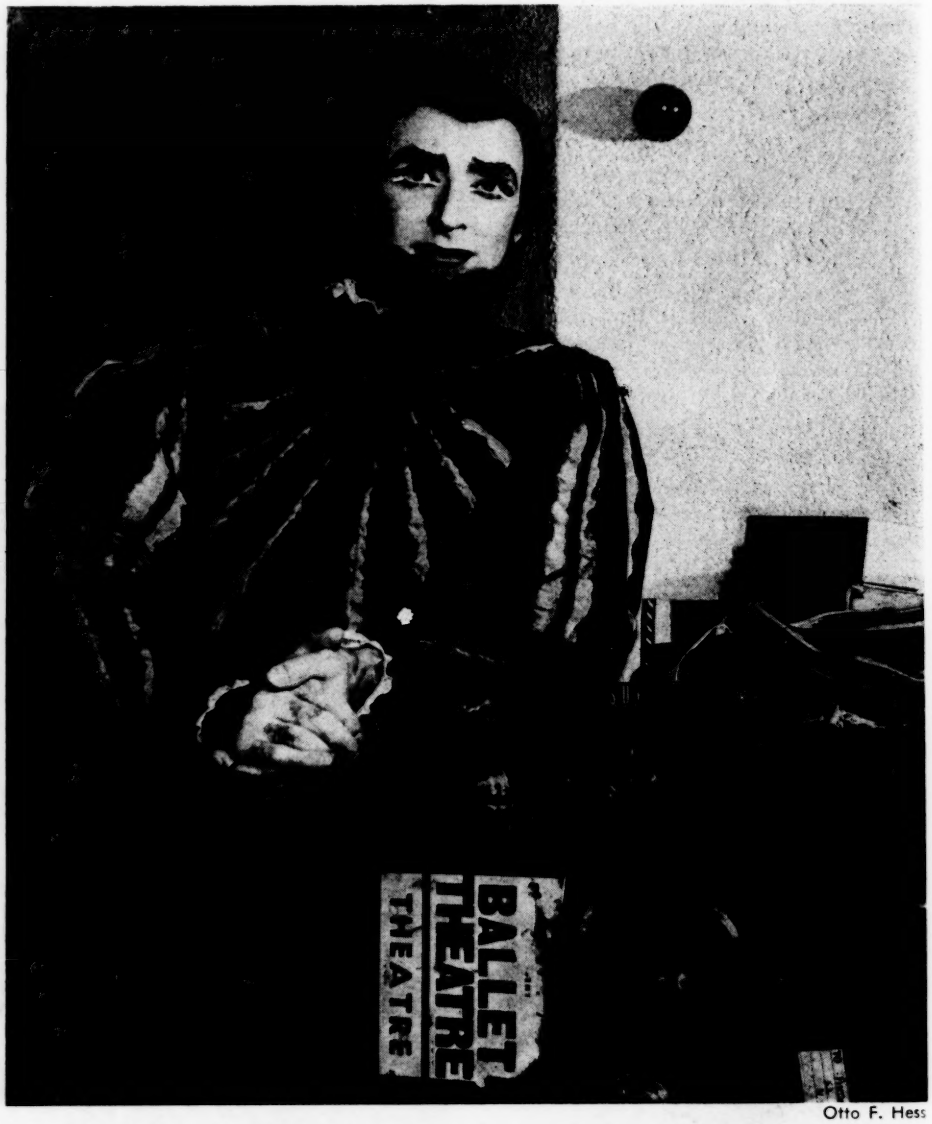
DRESSING ROOM INTERVIEW

Antony Tudor talks of Undertow, Proust, controlled choreography



Otto F. Hess

Antony Tudor waits to be called on stage for a performance in his own ballet, "Romeo and Juliet."

WHILE Antony Tudor was preparing to dance in *Romeo and Juliet*, one of his more restrained ballets dealing with medieval days, he answered questions about his unrestrained choreography of modern times.

"I got the idea for *Undertow* because I wanted to do a ballet about a murder. So I had to find a new angle, an appropriate approach. No, not an appropriate, but an intriguing approach, something the audience would look on as a novelty. There were three murders in *Romeo and Juliet*, but they were too Shakespearian to count," he said.

"I would say that my ballets are practically anything else but sensual. People who know me very well would admit that I was not a sensualist. I agree with them. I wouldn't get an emotional feeling from seeing *Undertow*. I would react purely intellectually. My approach is very dry because I always want to know how

it was done, why a particular effect has been created.

"My most sexy ballet isn't as sexy as *Facsimile.* I try to explore the relations of men and women to one another as in *Pillar of Fire,* but I don't jump into anything feet first. I would say that the predominant characteristic of my choreographies was control, control of physical movements, of main effects. Nothing in my ballets is ever fully stated.

"My next ballet will be based on Proust's *Remembrance of Things Past.* Of course, you can't do Proust as a ballet, but I will do Proust. It will take me a year to do. I will start with two or three of the minor characters and create sequences of movement for them. In the end there will be about an hour and a half of dancing.

"Usually I don't like to work with many strange people around. It makes me feel as if I were on display. When I do my choreographing, I go through all the movements. The other night I was lying on the floor listening to a record of a Wagner song. There were a few friends around. When the song finished, I said, 'Thank God, I got a movement out of that.'

"My job as artistic director of Ballet Theatre is to carry out the policies set by an artistic committee down through the company. If they want to build up a couple of dancers over the season, I see that they are given the parts, but mainly I am a choreographer. I like doing musical comedy, but I don't seem to be any good at it. As for Hollywood, it scares me to death. I have heard such frightening stories of what dance directors can't do." I. C.

La Mendola

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FOOTNOTES

beefs about the ballet; art is uncomfortable

BALLET BEEF—For the benefit of those balletomanes who are grieved by the occasional journalistic omissions and oversights in the chronicling of their favorite art form, it should perhaps be explained that many of these are of the ballet companies' doing. Although the following notes are possibly of a rather clinical interest to followers of the fourth estate, they also have their relevance for the general reader and theatregoer. For example, the Ballet Russe de Monte Carlo is notoriously niggardly in the dispensation of reviewers' tickets to the press, and has been known to deny journalistic courtesies to bona fide dance reviewers on major metropolitan newspapers in New York. The other leading ballet companies are not much better in this respect, and it was largely the cut-throat battle between the Original Ballet Russe and the Ballet Theatre, resulting in half-empty houses for each, which prompted a more hospitable attitude towards the press this past season.

The standard of public relations in the ballet field has been a consistently low one over the years with the exception of the campaigns done on the Mordkin Ballet and the Ballet Theatre at its inception. The Ballet Theatre and the Jooss Ballet had the foresight this year to retain expert theatrical publicists with gratifying results. One of the crimps in ballet publicity has been the stricture on the part of the stagehands' union against backstage photography of any kind. As a result, it has become impossible to obtain suitable performance or rehearsal photographs without the payment of an appreciable sum to stage crews. The exceptional photographs made by Cecil Beaton of the Ballet Theatre personnel were all done while the company was performing in London. During its stay at the Broadway Theatre in New York City, the Ballet Theatre was unable to allow photographers backstage, and the fiery manager at the Broadway has been known to threaten accredited reporters and cameramen with a fate worse than Giselle's.

* * *

ART IS UNCOMFORTABLE—A recent visit to the worthy Choreographers' Workshop at the Weidman Theatre in Manhattan inspired some speculation on the subject of art vs. comfort. Although the Weidman Theatre is no plush cinema emporium, it might be helpful if the management either sold reserved seats to the customers or saw to it that no more tickets were dispensed than there are seats in the house. As it was, this corner stood through two hours of barefoot hoofing in the company of Pearl Primus and other celebrities in an atmosphere notable for its lack of air conditioning. It was all very noble and stimulating, but it helps explain, partially, why Grable still draws more customers than Graham.

E. G.

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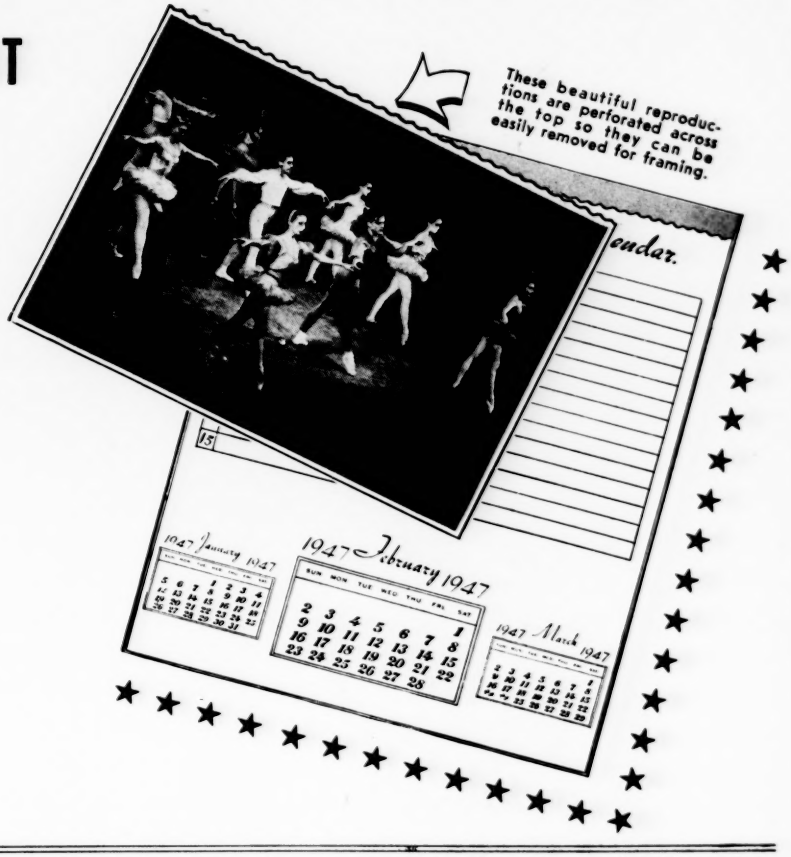
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